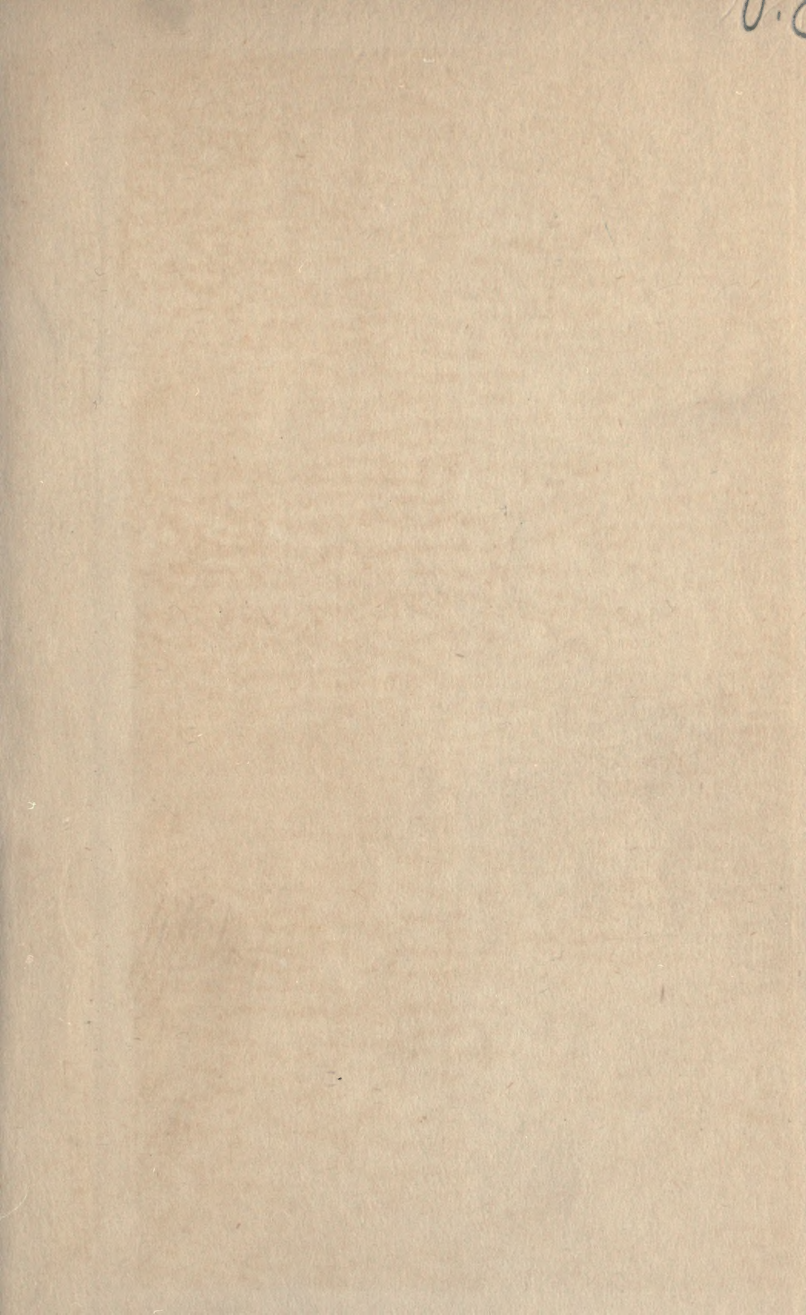

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Modern Language Texts

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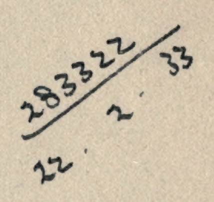
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Modern Language Texts
FRENCH SERIES: MEDIAEVAL SECTION
General Editor—L. E. Kastner

AUCASSIN
ET
NICOLETE

EDITED BY

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NOTE

University teachers of Modern Languages have felt for some time past the need for a series of Modern Language Texts which sets itself primarily to fulfil the requirements of University students. In many cases, and particularly where mediaeval literature is concerned, the Universities have been obliged to import from abroad the Texts they require for class use.

The present Series is intended to meet this want and provide Modern Language Texts for the use of English-speaking University students; at the same time, it is hoped that the Series may be found serviceable in the Upper Forms of Schools.

PREFATORY NOTE

The people of England have just had a lesson—a terrible lesson—in the danger of looking elsewhere than to their own labour and resources for the necessities of life. It is to be hoped that the results of this lesson may extend to other matters than physical necessities; and that our schools and Universities, our writers and men of learning, may now return to the half-forgotten tradition of our grand old English scholarship, and cease to rely so universally upon the diligence and industry of another people. As a move in this direction it is good to see the University of Manchester coming forward with a series of Old French texts; and I have accepted with pleasure their invitation to prepare for this series a new edition of *Aucassin et Nicolete*. I could not, however, bring myself to handle this exquisite and unique piece of literary art-work merely as a class-room text. With the kindly indulgence of the Manchester Press authorities, therefore, this little book differs somewhat from the others in the same series in being less of a text-book for class purposes, and rather more adapted for the reader who reads simply for pleasure. It is not intended to instruct in the rules of Old French grammar or the rudiments of Romance philology. To subject such a gem as *Aucassin et Nicolete* to such material service would seem akin to cutting up the Kohinoor in

order to make glazier's diamonds. To rouse the student's mind to the beauty of Old French literature by opening this enchanted ante-room for his easy passing, and thereby to lead him on to deeper studies in which the details of philology, grammar, and dialect have their own place and reveal their own interest : this seems the utmost extent of material service to be asked of this Thing of Beauty, which has been a Joy for ever to so many readers, and should be so to all who are privileged to approach it.

I must add that to the general Editor of the series, Prof. L. E. Kastner, the present volume owes much, both for general overlooking and revision of the proof-sheets, and for many valuable suggestions. I am besides personally gratefully to him for his great interest in the work, his ready helpfulness on points where I have appealed to his knowledge or his judgment, and his courtesy and consideration of my own predilections in connexion with the Old French story to which I have given so much attention.

F. W. BOURDILLON.

January 1, 1919.

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INTRODUCTION

MORE than thirty years have passed since the first edition of my text and translation of *Aucassin et Nicolete* was published. It was then necessary, or seemed so, to offer a quasi-apology for introducing such a work to English readers. It is very different now. Students of Old French in England were in those days few, and mostly mere amateurs. Now they are numerous, keen, and far better equipped in grammar and philology than I was when I adventured this first issue. This little story, then scarcely known in England except to readers of Mr. Pater's *Renaissance*, has now taken its place as one among the most charming love-tales of the world's literature, and has been translated and retranslated into English many times by many hands. The work has also been subjected to the most minute and exhaustive study by more than one expert in Old French, especially by the late Prof. H. Suchier, of whose well-known edition there have been many issues since its first appearance in 1878. The reasons against accepting Suchier's edition as the standard text are set forth below (pp. xxiii-xxv) and form the justification—were any needed—for offering a new text to students and scholars. At the same time the exhaustive work that has been done by Suchier in grammatical, philological, and illustrative annotation of the text—of which any subsequent editor must necessarily and with grateful acknowledgment make use—renders it unnecessary in a new edition to do more than summarize briefly the facts known or surmised with regard to its origin, date, language, and other points.

I. Literary Form

The most conspicuous feature of *Aucassin et Nicolete*, at the first glance, is the unusual literary form, the form for which its unknown author apparently invented the name of *Cante-fable*, the regular alternation of sections of prose and verse. The particular use which the author has made of this alternation distinguishes the work as practically unique. Coming to us, as it does, as a chance surviving waif from a past literary stage, and read with eyes focussed to this view, its special form seems to lend it a special and distinctive grace, a delicate exotic delight; and studying it at our leisure as a literary monument we are able to appreciate the artistic skill with which the author has employed the art-form he chose for his work. But we may question whether it appeared to his contemporaries in the same light. And further, whether in any literature while living, that is for the presentation of a story to any contemporary readers or hearers, this alternation of prose and verse must not always result in failure to attract or please. To an audience merely interested in the story as a story the change of prose to verse and verse to prose is likely to appear only a tiresome interruption. It is significant that more than one modern reproduction of the story in English omits the verse, or, where necessary to the narration, gives the matter briefly in prose. While the purist regrets this, it is still a sign of popularity, showing that the tale has become so widespread that it needs to be adapted to all sorts of readers. One may reasonably conjecture that it is to the unattractiveness of its mingling of prose and verse to its contemporary hearers and readers that is due the fact, so strange in our eyes, of its survival in a single manuscript only. That it was, in fact, in its own day a failure. The unknown author attempted to introduce this form, imitated perhaps from a Moorish model, to a North of France audience, who proved to be as little attracted by it as the modern public would be by a bookstall novel composed in the same way, the easily skimmed prose

interrupted by verse less easily skipped. A failure in its own day, could its author forecast its success some five hundred years later? It is a long time to wait for recognition; too long in prospect to offer much consolation to a writer neglected in his lifetime. Especially when one considers how mere a chance it is that preserves a work not immediately or quickly popular. How many such "failures" may there not lie, never to be salvaged, under the great ocean of the forgotten past! Lost delights, *not* preserved by kindly fortune to a generation which should prize them!

What moved the author to this innovation, and what model had he in mind, since nothing at all similar has come down to us in Old French literature? There is indeed one well-known work, extremely popular throughout the Middle Age, in which prose and verse alternate successively, that is Boethius' *De consolatione Philosophiae*. But this was not a contemporary work, nor written in the vernacular. It was a Latin book of long-past date, and had for those days something of the consecration which its seven hundred years lend for us to *Aucassin et Nicolete*. It was not a newly written romance to be lightly read, but an old philosophic treatise to be seriously studied. It is possible that the great vogue of this then "classic" work influenced the author of *Aucassin* when he attempted a similar alternation in the vernacular. But as Boethius' "metres" were always intended to be read, while the verses in *Aucassin* were always designed to be sung, its influence can at most have been confirmatory and not suggestive.

Fauriel first remarked [1] that this intermingling of prose and verse is found in Arabian romances, and suggested that the author of *Aucassin* was following this model. And this view has been generally accepted. There is, however, this difference, as Dr. Herz pointed out in his German translation of *Aucassin*, that in the Arabian and Persian romances the verse portions are merely interludes of a purely lyrical or didactic character, while in *Aucassin* they form part of the story.

[1] *Hist. de la poésie provençale*, iii. 183.

The object of the French poet was plainly to vary the monotony of a mere prose narrative. Not only so, but he has cleverly turned to account the special advantage of each style, prose and verse, and has thus given a distinct artistic value to the alternation. Thus, in the three sections of the work in which songs are introduced—the warder's song (15), the song of the herd-boys (21), the song of Nicolete, disguised as a minstrel (39)—the effect is made much more realistic by their being actually sung. However, the chance of introducing a real song could occur but seldom ; but the utterances of grief or passionate feeling have often something of the nature of song in them, and we find introduced in the verse, as quasi-songs, various soliloquies or single speeches of the hero and heroine, either lamentations, or affirmations of love and constancy. No less than thirteen out of the twenty-one verse sections contain some utterance of this kind, which in many of them occupies almost the whole of the section. We may note, however, that it is the prose sections which tell almost the whole of the actual story ; and although the verse sections are not merely interludes, there are only some half-dozen of them whose omission would interfere with its development.

II. Origin

In its subject matter the work shows the same freedom of adaptation as in its form. It has long been noted that there is a considerable likeness in general outline between *Aucassin et Nicolete* and the far more popular and widespread story of *Floire et Blanchefleur*, and the points of resemblance and difference were made the object of an inaugural dissertation for proceeding to the doctor's degree by Dr. Hugo Brunner.[1] Like *Aucassin*, the latter story shows signs of an Oriental origin ; and the most probable view is that the author of *Aucassin* knew the tale of *Floire et Blanchefleur*—possibly in some earlier form than the French version which has come

[1] Halle, 1880.

down to us—and that his own *Cantefable* is a conscious and deliberate variation of it. With regard to this question we may note that the earlier portion of the story of *Aucassin* is reproduced in *Florence et Clarisse*, one of the late continuations of *Huon de Bordeaux*. The likeness here is, in some respects, very close; and the view generally held is that the continuator of *Huon de Bordeaux* simply stole as much as suited him from our actual *Aucassin*. On the other hand it seems possible that there existed once some variation of *Floire et Blanchefleur*, which both the poet of *Aucassin* and the continuator of *Huon de Bordeaux* adapted according to their own liking. So far as likeness of names can give any clue, we may note that on the one hand "Florence" resembles "Floire," and on the other that "Garin" is the name of the hero's father both in *Aucassin* and in *Huon*.

In any case it seems fairly evident that our poet derived the idea of his story—this story which he has made as completely his own as Shakespeare made the plays whose plots he drew from pre-existing tales—from a Moorish source, and that Spain was its original home. Many signs, slight in themselves, converge to this conclusion. In the first place the name *Aucassin* is simply Arabic *al-Kâsim* or *Alcazin*, which was the name of a Moorish king of Cordova in 1019.[1] Probably in the original story, as in *Floire et Blanchefleur*, the hero was the "Saracen," and the heroine the "Christian." Further, although the scene is nominally laid in Provence, and Beaucaire is the chief place named, the author's description shows, at most, a very vague idea of its situation. He does indeed mention the river (Sect. 18), and in Sect. 38 the disguised heroine has apparently to go some distance "fiddling through the country" before she reaches the castle. Yet in Sect. 34 the shipwreck takes place near enough for the inhabitants to run to plunder the wreckage. Moreover, the castle at Beaucaire stands perched on a rock overlooking the town; while the scene of Nicolete's escape, so graphically

[1] Brunner, p. 12.

described in the Sections 12 to 17, was probably pictured from some familiar place in Picardy or Artois, where town and castle were on a level. On the other hand, if the scene of the original story was laid in Spain, the choice of these particular places is very easily explained, supposing the author wished to vary the scene as well as the incidents. Valence would naturally suggest itself as a substitution for the place of the same name in Spain, Valence le Grand, or Valentia. Beaucaire, about the distance required from Valence, and lying just across the Rhone from Tarascon, would be a ready alteration from Terrasconne, the name given in *Florent et Clarisse* to Tarragona; which latter, it is important to notice, is a place where a shipwreck could really have taken place. Further suggestions of Spain are found in the introduction of Carthage, of which Nicolete's father was king; which was not the city of Dido, but Carthago Spartaria, or Carthagena; and also in the fact that it is only from this part of Europe that the curious custom of the *couvade* has ever been reported.[1]

III. The Manuscript

The *Cantefable* of *Aucassin et Nicolete* has been preserved only in a single manuscript copy, which forms part of a stout quarto volume in the *Bibliothèque Nationale*, catalogued 2168 *fonds français* (formerly numbered 7989[2]). This volume consists at present of 242 leaves (484 pages) of vellum; but there are indications that it originally contained some 43 leaves more. Fortunately none of the leaves, ten in number, which contain *Aucassin* are missing, although a slight tear has removed a few lines from the foot of one leaf and portions of letters from one side of the next. (See §§ 24, 25, 29.) *Aucassin et Nicolete* is written in double columns, 37 lines

[1] Dr. J. A. H. Murray, in the *Academy* of Nov. 19, 1892, shows that all modern reports of this custom are only echoes of the ancient statement of Strabo, which he thinks therefore had come down through the Middle Age as a commonplace of history. See note to § 28.

to the full column; and the musical notation to the verse sections is scored in black notes on red lines.

The contents of the volume are a miscellaneous collection of works in Old French verse, among them being certain of the Lays and Fables of Marie de France, the *Image dou Monde* of Gautier de Metz, and some *Fabliaus*. The compilation would appear to have been made for some amateur collector of such things rather than by a professional minstrel for his own use; as several different handwritings may be distinguished in the book; and the obvious carelessness in places indicates the perfunctory work of the paid penman. The writing of that portion which embraces *Aucassin* is poor and hasty, and certain letters, as for instance *o* and *a*, are frequently almost indistinguishable. As a result modern transcriptions of our text, especially the earlier, have shown considerable differences; although at the present time the exact readings of the manuscript have been in almost every case fixed definitely by the exhaustive studies of successive decipherers.

The first modern transcript to be published[1] was that of M. Méon, assistant in the Manuscript Department of the *Bibliothèque Impériale*, who during the exciting events of the opening nineteenth century seems to have been tranquilly employed in indefatigable copying of the Old French manuscripts under his hand.[2] This was printed in the first volume of the new edition of Barbazan's *Fabliaux et Contes*, which Méon edited in 1808. This book is a pleasant one to have and to handle, and our story is there quite readable and intelligible, although

[1] The transcript made by Sainte-Palaye was not printed. He only published the story in a modernized version. See p. 70.

[2] He made certainly two, in all probability three, complete transcripts of the *Roman de la Rose*, 22,000 lines and upwards; besides giving editions of such lengthy works as the *Roman de Renard*. The MS. volume containing *Aucassin* was very likely rebound during Méon's time at the Library, as the binding bears the imperial monogram of Napoleon. Unfortunately in the rebinding the order of the leaves has been to some slight extent disarranged.

a good many of Méon's readings of the manuscript are now seen clearly to be faulty.

Nearly fifty years later, in 1856, a new and superior text was edited from the manuscript by MM. Moland and d'Héricault in the volume of *Nouvelles françoises du xiii*[e] *siècle*, in the Bibliothèque Elzévirienne. This again is a delightful volume to read, although the text still contains notable blemishes. Many of these were eliminated when the late M. Gaston Paris made a collation of this text to accompany M. Bida's modern French version of the story, published in 1878. The distinguished Old French authority, however, as he himself noted, was content merely to collate the text, and did not profess to give a new transcript of the MS., or an edition according to his own standard of excellence. The same year, however, the late Prof. H. Suchier issued the first edition of his text, with full grammatical and critical apparatus, a work which, in spite of its almost naïve disregard of any point of view but the student's, at once took rank as the first adequate study of the manuscript according to the lights of modern scholarship and knowledge. The German professor had enjoyed the immense advantage of having the precious volume containing the unique text sent out to him from the Bibliothèque Nationale, to study at his leisure in his own surroundings.[1] Under these circumstances Prof. Suchier succeeded in establishing definitely, with a few trifling exceptions, the exact readings of the manuscript; although with a German professor's hankering after grammatical and philological exactitude he preferred in numerous cases to print a text according to his own standards rather than those of the MS., and relegated the actual readings of the latter to footnotes. In subsequent editions he carried this mania for emendation still further.

[1] From the acknowledgment in his first edition it might be surmised that something like diplomatic pressure may have made it difficult for the French librarians to refuse this extraordinary concession. The menace of 1875 was still a recent memory.

When I published my own first edition in 1887, I had had no access to the MS. itself, and founded my text largely on Suchier's, although I replaced in the text many of the manuscript readings as given by him in footnotes.

In 1896, with the generous assistance of the Clarendon Press, I published a photographic facsimile of the manuscript, together with a type-transliteration. A thorough study of the MS. at Paris for this purpose enabled me to correct two or three trifling mis-readings still surviving in Suchier's editions, and my facsimile placed it in the power of any student to satisfy himself as to the exact text. In 1897 I printed a second edition of my text and translation, and in this I made a point of maintaining the actual readings of the MS. to the limit of the possible. The small remainder of this edition was in 1917 taken over and re-issued with a new title-page by the Manchester University Press. But in the present edition, made expressly for them, I have again revised the text, conceiving that in an edition designed for students something more must be conceded to the grammarian and restorer than seemed necessary in a text for the general reader. I have, however, still printed the actual readings of the MS. as a rule, in preference to conjectural emendations, even in cases where the grammar may be supposed faulty. In support of this method, as opposed to that of inferential reconstruction of a flawless text, the *Athenaeum* of 12th Nov. 1898 allowed me space for a note of some length, from which I may be permitted to quote.

"There are doubtless in Germany alone, not to speak of other countries, dozens of Romance students who can write Old French faultless in grammar, and who could emend any Old French text into an *ad unguem* philological perfection. My contention is that a work so emended, be it *Aucassin* or another, is not the work itself. It is a 'faked' article, a falsified document. Whatever may be the justification of a 'critical text' in the case of a work extant in more than one MS., I maintain that in the case of an unique MS. the only

satisfactory text is the actual text of the MS., faults and all, with only the undoubted slips of the pen corrected. It is not a question as to whether the copyist of *Aucassin* was as good a grammarian or philologist as Profs. Tobler and Suchier; I have not suggested that he was. No more, in all probability, was the author of the work himself. And it seems to me a most unsafe and unscholarly assumption to make that the original work was itself composed in perfect conformity to modern grammatical rules, and adhered undeviatingly to characteristics of dialect recognized by the modern learned. But unless this assumption is made it is evident what perils lie in tampering with the sole extant manuscript. And however much we may regret that this, our unique authority, was not the work of a more competent or instructed scribe, I would urge again the point that it is more satisfactory to have and to handle the actual words which to writer and readers represented this beautiful story in their own current language than to take to our bosoms a corrected *Aucassin*, repointed and repainted like a 'restored' building."

Some time after writing thus, I became aware that the same view had been strongly maintained by no less an authority than Professor Wendelin Förster, who in his Introduction to *Cliges* remarks that the best method of editing an Old French text is to give "the exactest possible reproduction of the earliest surviving manuscript, regardless whether that MS. be in the dialect and of the time of the author or not." And again in the Introduction to *Aiol*: "Since the text is contained in but a single manuscript, a reprint of this as exact as possible is imposed at the very outset."

There is of course room for some difference of opinion as to what are mere penman's slips, which the scribe himself would have corrected had he made a "fair copy." In *Aucassin* there are some fifty or sixty instances where the copyist has himself corrected or attempted to correct his own mistakes. And there are about the same number of similar mistakes which he has left uncorrected. But in the majority of

instances the slips are such as any reader would correct for himself, as he might a mere misprint in a modern book. The MS. is not a "corrupt" text in which the copyist has blindly or unintelligently reproduced what he did not understand himself. There are in fact only some three passages which are unintelligible without some little conjectural emendation; and these all occur on a single page of the MS.[1] There is abundant evidence that the scribe was writing hastily and often heedlessly, much as familiar letter-writing and even writing for the Press is done nowadays. But the indistinction of his letters occurs mostly where there can be no mistake as to what letter is meant. In cases where distinctness was important, as in the separation of *i* from *u*, *m*, or *n*, or the differentiation of *u* and *n*, he usually takes pains to be distinct.

Under these circumstances it has seemed to me that the best way to produce a text which should neither annoy the reader by reproducing evident slips and lapses, nor yet mislead him by emendations according to standards of grammar and philology higher than those of the scribe and possibly of the author himself, is to treat the manuscript as the "galley-proof" of a second-rate compositor would be treated by the proof-reader in the printing-room, whose task would be confined to correcting all obvious carelessnesses, while leaving the language untouched save for an occasional suggestion in the margin, *i.e.* in this case as a footnote.

It must be borne in mind that in times when ability to read and write was rare except in the relatively small world of the learned and the religious, compositions in the vernacular were addressed to the ear of the listener, and not as nowadays to the eye of the reader. Thus we find, not only in manuscripts but also in printed books well into the sixteenth century, what would be now regarded as appalling slovenliness as to spelling, punctuation (where there is any), grammatical forms, and syntactical construction; all of which matters were left to the pronunciation or discretion of the professional reader

[1] §§ 10, 11.

who rendered the work orally. Even the few of the non-learned who were sufficiently educated to be able to read and write, cared nothing for spelling, and very little for grammar; as we may see in any of the letters of (say) Anne de Beaujeu or Mary, Queen of Scots. So long as the reader got the meaning he cared very little about the form. The standard of accuracy both in the manuscript and the early-printed book varied therefore according to whether the scribe or compositor was mainly or entirely engaged upon vernacular works in which carelessness did not matter, or upon Latin works which needed as much scrupulousness as at the present day. Works in the vernacular, when written in the monastic scriptorium or printed at the superior and Latin-printing presses, show a much higher standard of accuracy than such a volume as that containing the MS. of *Aucassin*, or than the poems and romances which issued in such numbers from the cheaper presses of Paris, Lyons, and elsewhere. And it has seemed to me a fairly satisfactory adjustment of the negligent ways of the early scribe to our more educated desire for accuracy to adopt such a standpoint as (for instance) Du Pré, the scholarly Paris printer, assumed in reprinting the *Roman de la Rose* from the faulty edition of Le Roy of Lyons.[1]

As an instance let me note the place (§ 3, l. 12) where our scribe has written (with magnificent disregard of everything but the sound) the two words *prem feme* in the text, and *pren femme* as catchwords at the foot of the preceding page. Clearly here we are justified in printing these words in the form which approves itself to our ideas.

On the other hand, in agreement with Prof. Förster's dictum quoted above, it appears to me unnecessary and risky to attempt to restore conjecturally words and passages which may or may not have been altered, either by this copyist or by intermediate hands, from the original text as it came from the

[1] When in § 12 the copyist writes *center* for *canter* the mis-spelling is exactly paralleled by the compositor of the *Cent Nouvelles Nouvelles* in the fifteenth century who printed *enter* for *hanter*.

author. In spite of all the work that has been done, the boundaries of dialect and the dating of the changes of grammatical form are not so exactly defined or definable as to be beyond question, or to leave no room for exceptions. The existing MS. of *Aucassin* is now assigned conjecturally to some time in the second half of the thirteenth century, and the work itself, vaguely enough, to the beginning of the same century. It is, moreover, supposed that the native dialect of the scribe was on the whole the same as that of the author. Supposing fifty or possibly a hundred years to have lain between them, it seems quite likely that some modernization of grammatical forms or other slight changes of language may have been introduced in this time. But when we find, in an evidently careless copyist, the preservation of such archaic traits as *o-je*, *na-je* used for the first person, *o-il*, *nenil* reserved for the third, it seems to me unwarrantable to assume that such a use as *son viaire* (§ 3, l. 15) as the "cas sujet" is certainly a modernization due to the copyist.[1] Where the data are so vague, and there is so much room for overlapping, deliberately to set up an exact standard of forms, grammatical or dialectal, and correct all divergences as faulty, is akin to the disastrous error of the earlier Northern archaeologists who sorted out and separated the various implements of flint, bronze, and iron found together in a single tomb, and thus destroyed the evidence that the use of these materials had overlapped.

I have gone into this matter at some length because the well-known edition of Prof. Suchier, which was, as I said above, the first to be edited in the full light of modern learning, and which, from the professor's unrivalled equipment for editing an Old French work, as well as his minute study of the MS.,

[1] Why should he leave *ses gens cors* and alter to *son viaire* in the same line? In Godefroy *viaire* is given as either masc. or fem. But of all the numerous examples given of the word, only one is in the nom. case, *sis viaires* from the *Roman de Renard*. Probably this word was one of those which lost its declension early. There must have been some words that started the vulgarization, from which it gradually spread to the rest.

Oïl is used once with the 1st pers. plural: § 22, l. 14.

should naturally have been the last word as a text of *Aucassin*, was in all its successive issues edited on principles the very opposite to those here maintained. His mere text, unless every footnote be read, marked, and digested, gives an utterly erroneous idea of the *Aucassin* which has come down to us, offering a well-scrubbed, polished, and plastered restoration in place of a time-worn monument, carelessly transmitted. One has only to consider the difference in standpoint as well as in intellectual equipment of a German professor, armed to the teeth with the latest inventions in grammar and philology, and those of both scribe and author, to see how very different an *Aucassin* might be turned out from one workshop or the other. Philology and grammar are indispensable but not unique or infallible guides. Literary taste and feeling have at least an equal claim to be listened to in the case of such a beautiful survival of literary art, and literary instinct rises in protest against such vandalism in restoration.

In Prof. Suchier's latest edition, 1909, apart from corrections of mere penman's slips, such as omitted letters, syllables, or letters, there were introduced close upon one hundred alterations of the MS. text. Of this number perhaps rather more than half might pass muster as plausible emendations, which, though by no means always necessary to the understanding of a passage, may be introduced without seriously altering the general effect and character of the work as represented by the sole manuscript, and which to a stickler for precision may give satisfaction as likely to be returns to an original marred by a careless copyist.

Among these plausible emendations, while many of them are due to Prof. Suchier himself, there are others which had been suggested by earlier editors ; and I have in all or most cases mentioned them in footnotes, or, more rarely, printed them in my own text.

But in addition to these alterations there is a large number introduced in Prof. Suchier's edition, which it is difficult to call anything but impertinences. There are no less than

thirty-seven passages in which he has introduced, as emendations, entirely arbitrary alterations of the MS. text, the most flagrant offences consisting in the addition or transposition not only of words but of whole sentences, and in the calm substitution of a word of his own choosing to end the closing hemistich whenever it had the audacity to violate his rule that these hemistiches must assonance in *-ice*. He has in fact sought to polish the grammatical construction and to round the edges of the narrative very much as if he were a literary craftsman like Robert Louis Stevenson working over the first draft of one of his own stories. This is the less forgivable from the fact that the author of *Aucassin*, delightful as he is, shows no sign of the special "R.L.S." type of literary finish. His manner, his "allure," his gift, are quite different. He is gay, irresponsible, inconsequent. Playfulness is a main characteristic of the story. Take, for instance, the passage in § 14, which Prof. Suchier ponderously "corrects." Aucassin declares that a woman's love is *en son œul; et en son*—— One can hear the reciter pause a moment, and then punningly slide into another use of *son*, to win a smile from a quick-witted French audience. Or again, § 10, "Once I have my head cut off, nevermore shall I speak to Nicolete." Or § 25, *Que que fust du recaoir*; § 26, *Certes*, *bele douce amie*, *j'en esteroie mout dolans.* There is throughout that touch of humorous exaggeration, verging on caricature, which in a master's hands makes a description bite in more deeply than a plain sober presentment. Who can take as serious the extravagance of the hero's love-mania, or of his half-whimsical, half-desperate assertions of preference for hell or implacable war upon his own father? And the hideous plough-boy, with his cloak with both sides "seamy sides"; and the boorish but light-hearted herd-boys; and the Torelore episode—who can miss the spirit and savour of a tale in which these are integral features? Time and place count as little as they do in a child's fairy story. A shipwreck can take place in a river many miles from the sea. A war between neigh-

bours lasts twenty years with no prospect of ending. The heroine is at her father's palace no more than three days before she sets out to seek her lover, and learns to play the viol in just as short time as the story requires.[1] A mere side-issue like the proposal to wed Nicolette to the King of Torelore's son is left, so to speak, in the air, its sole purpose being to introduce the heroine's emphatic declaration in § 33.[2]

An editor doing serious work to establish a text is naturally in a serious frame of mind; and this is perhaps the reason why almost all editors, and many translators, of *Aucassin* have approached the light whimsical effusion in too serious a spirit, and as it seems to me without catching its air of inconsequent gaiety. Some have wished to eliminate one passage, some another; and had the scribe of our MS. been equally queasy this light-hearted offspring of the land of Rabelais and Molière would have come down to us in a sadly Bowdlerized state.[3] Fortunately, although a hasty penman, he appears to have been a conscientious copyist; and from the continual efforts made in recent times to tamper with the story it seems a fair deduction that a less scrupulous scribe would have pruned or changed some of the features found objectionable. Everything, in fact—grotesque episodes, rare or unique words, rustic swear-words, incongruities of time and place—appears to me to show that we have in *Aucassin et Nicolete* the airy, little-pondered inspiration of some master minstrel, unrevised by himself, and handed on to us by a scribe, conscientious in intention if careless in habit, in almost original condition and language.

[1] Suchier alters to months in the first case, to years in the second.

[2] I cannot see the necessity for supposing an omission here, in spite of the authority of my ever-revered friend, the late M. Gaston Paris. But see note to § 20, l. 24.

[3] Sainte-Palaye omitted the famous declaration of Aucassin in § 6. Many translators, from Le Grand d'Aussy to one of the recent English translators, a lady, have taken offence at the Torelore episode.

IV. Authorship and Date

It is tantalizing to have no information as to the authorship of a work so delightful. But there is nothing but what we can glean from the work itself to tell us anything whatever about the writer. From this internal evidence, however, we can gather a few definite facts, and deduce certain possible conjectures.

In the first place, the work was certainly written for a North of France audience in a North of France dialect; and it is therefore natural to assume that this was the author's own home and speech. This conclusion is not, of course, absolutely certain and necessary, however probable. A clever and versatile minstrel or story-teller would surely be equal to acquiring or adopting for the occasion the current speech of his audience. At all events from an exhaustive study of the dialectal characteristics of *Aucassin*, Prof. Suchier decided that the work was not only transcribed for our manuscript but also originally written in the North of France. With this conclusion M. Gaston Paris eventually agreed, although at one time he had inclined to think it might have been composed in Champagne.[1] Prof. Suchier thought from certain small indications that Hainault was probably the actual region; but M. Paris suggests that its birthplace "was no doubt Arras, where we see in the thirteenth century such a brilliant poetic activity, certain of whose productions show analogy with our Romance." This refers, probably, to the lays and songs produced there in such numbers, to which I shall allude again in the next section of this Introduction.

A further justifiable inference from his work is that the author was a professional minstrel and reciter. His style, both in prose and verse, has all the ease of long practice and complete mastery; and the work abounds in the stock phrases and conventional epithets of the current "Chansons de Geste."

[1] See *Romania*, xxix. 291.

The distinction of his style, however, lies in the astonishing freshness he contrives to introduce into the stock commonplaces of description, and in the visualizing power and verbal artistry which lend such unexpected life to worn-out phrases. This is such a striking characteristic of this work that we should naturally have expected to recognize it elsewhere, in some of the more famous works of the period, and to be able to identify the writer conjecturally with some one or other of the more celebrated poets. But this has not proved to be the case. There is no other surviving work in Old French literature in which these features are noticeable; and we can only conclude either that the poet of *Aucassin* was never sufficiently appreciated by his own age for his works to be in much demand; or that he was mainly an "improvvisatore"—his style both in prose and verse has much of this character—and that his compositions, with this one happy exception, were not written down.

Everything else about his personality is the merest conjecture.

Others abide our question, thou art free.

He *may*, as Suchier thinks, have known Provence—in spite of his vagueness as to the situation of Beaucaire—and by *l'erbe du garris* intend the Kermes-oak which grows there. He *may* have had some such experience as suggested the healing of the pilgrim in § 11, and then or at some other time have had some connexion with Limousin, which made the name a tender memory to him. Of all such vague guesses the one with the most probability about it is that he had himself at some time been in Spain, and had learned there not only the romance which his poet's alchemy transmuted into such pure gold, but strange words—*a miramie*, *cantefable* (or the foreign word he has so rendered), and even the air to which he has set his verses, with its monotonous drone, so Oriental, so un-French-like.

As to the date of the composition, the most satisfactory view is that of M. Gaston Paris; and I cannot do better than

give it in his actual words, as I rendered them by his kind permission and under his correction for my second edition (see *Romania*, viii. 289).

In my preface[1] I attributed the composition of *Aucassin* to the twelfth century, and rather to the reign of Louis VII. than of Philip Augustus. M. Suchier in his, propounds the first half of the thirteenth century. I do not think that such free assonances would have been employed as late as that. M. Suchier compares the assonances of our poem, which he says, tend towards rhyme, with those of *Huon de Bordeaux* and *Girart de Vienne*, which are usually placed at the beginning of the thirteenth century. I think *Huon* more ancient; this poem is besides much nearer to rhyme than ours; *Girart* is almost rhymed. The study of the assonances, as M. Suchier himself gives it, presents certain very archaic facts, such as the absence of nasalization in *on*, the assonance of *ai* in *a*, the distinction (doubtful it is true) of *e*=*i* and *e*=*ĕ* (in position), and probably even the distinction of *ei* and *oi* (see § 25, where M. Suchier inserts *ostoit*, which would be the only exception).[2] The assonances of *leu* in *é* (17), and of *arestiut* in *i* (29), which I admit with M. Suchier, are as well ancient traits. The general turn of the verse parts is very archaic. I attach no importance to the fact that the right of *lagan*, mentioned by our author, was abolished in 1191; in reality it was exercised much later.

If the work of the twelfth-century *trouvère* was for some time transmitted orally before being committed to the MS. from which our MS. derives, the prose must have altered during the transmission much more decidedly than the verse, preserved by its metre and rhyme.

Even if our manuscript goes back directly, by a series of intermediary MSS. more or less numerous, to the author's autograph MS., in the century which separates it from this, the language must have been profoundly modified. The assonances have preserved certain ancient forms, which without them would have assuredly disappeared; the syntax and the general turn have been strictly respected in the verses, whose very brevity made alteration difficult. In the prose, on the other hand, there was nothing to interfere with the desire to

[1] *I.e.* to the Revision of the text he made to accompany M. Bida's translation; Paris, 1878.

[2] Prof. Suchier profited by this hint, and this word does not appear except in his first edition.

modernize, so natural in those who sought to read for pleasure or recite for profit, the charming work which they were copying. It is sufficient to recall what the language of Villehardouin and of Joinville has become in the MSS. to understand that the prose portions have certainly reached us in a form further removed from the original than the verse portions. But there is no reason to go further than that.

V. The Verse and Music

The metre of the verse sections throughout is the seven-syllabled or four-stressed line with stress on the first syllable. It can be read therefore as a trochaic measure, catalectic except in those sections where the lines end in a feminine assonance.[1] The last line in all the verse sections is a hemistich of only four syllables (or five, counting the feminine ending which appears in all), with two stresses; the first stress falls on the second syllable of the line; which can be read therefore in iambic beat. To our ears therefore the verse sections have the lilt of the metre used so exquisitely by Milton in the closing lines of *Comus* and in parts of *l'Allegro* and *Il Penseroso*. But it must be borne in mind that the verse in *Aucassin* was not intended to be read but to be sung. We may read and enjoy them in our own way, as we may the choruses in a Greek play; but the author never intended his poetry to be estimated except as song. This seven-syllabled, four-stressed line was much used in songs at this or a rather later period in the same region of the "Langue d'Oil." Many examples are to be seen in Bartsch's *Romances et Pastourelles*, and also, music and all, in the facsimile of the *Chansonnier de l'Arsenal* now in process of publication. But there is nowhere found among these, or as far as I know elsewhere in Old French literature, any instance of the employment of this line of seven syllables except for singing; nor, further, of its use as here in "laisses" like those of the "chansons de geste," irregular in their number of lines, and in assonance not rhyme.

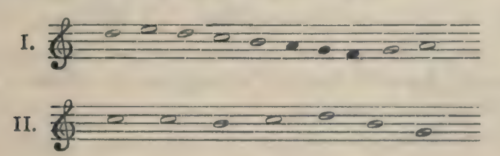
The music to the verse sections is very simple. What

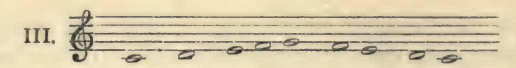
[1] There are four of these, viz. §§ 3, 5, 33, 37.

strikes our ears most, if we attempt to sing even a single section through, is the exceeding monotony; and as every one of the sections is noted to be sung to the same air, one would think this must have become almost unbearable. Such repetition is now only tolerated in our religious services; and the monotony of a Gregorian chant, pleasurable in some ears, helps us to understand to some extent how an audience could not only endure but find pleasure in the long-drawn-out drone of these verses. In earlier stages of mental growth than our own it is plain that such a monotonous repetition of the same set of sounds has an emotional influence of a pleasurable kind, producing perhaps on the auditory nerves some hypnotic effect similar to that produced on the nerve-centres of vision by continual gazing at a special bright object. And this influence has been used as a means to excite religious emotions. I was present once at a Mahommedan religious function at Cape Town at which by the simple repetition over and over again of some half dozen or less musical notes, not unlike the first line of music in *Aucassin*, a sort of religious frenzy was aroused in the audience of True Believers. It seems to me quite possible that the air to these verses, with its strange half-mournful drone, was originally an Arabian or Moorish chant, adapted by the French minstrel from its service for quietude or exaltation in the interludes of an Oriental "Cantefable," the very story possibly which he remodelled as *Aucassin et Nicolete*.

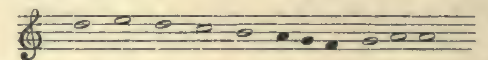
The late Mr. W. S. Rockstro was kind enough to write out the music in modern notation, with notes, as follows:—

The last *neum* in the first phrase of music is a *podatus*; therefore the three sections of the melody must be read thus:



III. 

In § 37 the *podatus* is followed by another note, the first phrase therefore stands thus :—



The form of the *podatus* is subject in early MSS. to more variation than that of almost any other *neum* ; but the figure shown in this MS. is a very common one.

The first two lines were sung over and over again, after the manner of ballad music. But it is to be noticed that, out of the twenty-one sections of verse, more than half—twelve altogether—contain an uneven number of lines, when we reckon them without the final hemistich ; in which case either the first line must have been repeated without the second, or, as in a modern double chant, the second without the first. It will be seen, moreover, that just as there is very little 'enjambement' of the poetic lines, so there is no necessary melodic connexion of the musical, though the second follows the first with some satisfaction to the ear ; and not only could the first line perfectly well stand immediately before the concluding hemistich, but either line might have been repeated alone in the course of the verse, if it so suited the sense, without any awkward derangement of melody. I have carefully analysed the verse sections, according to the natural breaks and pauses in sense ; and find that out of the whole number of lines, those which run naturally in pairs, fours, or sixes, are to those which group themselves, necessarily or naturally, in singles, threes, or fives, in the proportion of seven to three ; which shows that the two-lined melody, or the idea of such, had considerable influence on the poetic composition. At the same time I think we may conclude that the lines were not rigorously and monotonously repeated together throughout the whole of each "tirade," but probably the singer repeated now one twice running, and now the other, according to his judgment. There often

occurs a very decided break in a "tirade" after an uneven number of lines, where it seems most natural to conclude that the fresh sense—sometimes a speech—began with the first musical line. This probability is most marked in § 39, where Nicolete's song as a "jogleor" begins after an uneven number of lines. It is perhaps worth remarking that throughout her song the sense groups the lines three together quite as often as in pairs.

In the concluding hemistich the note which stands at the beginning appears to be part of the clef-signature, marking a change from the C clef (the modern tenor) to the F clef (the modern bass). This change of clef was doubtless intended to lead up, in some way, to the prose recitation following.

It will be observed that, though the other two lines of music also end on the key-note, the concluding line alone ends with a complete cadence. The incomplete cadence of the second line seems intentionally introduced to show that it is not, as might be expected, the end.

VI. The Dialect

The principal points characteristic of dialect in *Aucassin et Nicolete* are here tabulated. They show clearly that the existing MS. is certainly, and the original work almost as certainly, of Picard origin. I have availed myself in this tabulation of Prof. Suchier's analysis of the dialect in his editions of the story.

Latin.	Île de France.	Picard.	Aucassin.	Examples.
c+a	ch [tsh]	c	c [k]	*caitif*, *cans*, *canbre*, *cacier*, *ceval*, *cemin*, etc.
g+a	j [dzh]	g	g	*ganbes*, *gardin*, *gaunes*, *gores*, *longe*, *renges*, etc. Only exceptions: *joie* § 1, 14; § 6, 6; *joes* § 24, 17.

Latin.	Île de France.	Picard.	Aucassin.	Examples.
	intercalated d or b between lr, nr	absent	absent	*vauroit*, *vouriiés*, *saure*, *remanroit*, *tenront*, *asanlent*, etc. In *Aucassin* we find intercalary *b* in *ensanble*, *sanbloit*, *menbre*.
il + s	is	ius	ius (ix)	*fix*, *gentix*. Only exception : *gentis* § 29, 2.
	ai = e	ai diphthong	ai diphthong	*vair*, *traitice*, *faire*, *aim*, *laise*, *donrai*, *mais*, etc.[1]
acc. -cem.	iz [its]	is	is	*nois* § 12, 24 ; *brebis* § 22, 21 ; *enpereris* § 2, 39 ; *fois* § 8, 36.
t or d + s	z	s	s	*dolans*, *grans*, *cans*, *assés*, *liés*, *tos*, *escus*, *blons*, etc.
	str in 3rd plur. pft.	ss	ss	*sissent*, *missent*, *fissent*, *prissent*.
	la (art. or pron.) ma, sa	le, me, te, se	le, me, te, se	But *la* (art.) § 4, 5 ; § 10, 19 ; *ma* § 4, 12 ; § 10, 50 ; *sa* § 2, 32.
en	an	en	en	*ens*, *venge*, *venjasse*, *menbre*, *covent*, *talent*, *sergent*, etc.

[1] The frequent omission of *i* shows that the copyist at all events pronounced *ai* almost as *a*. Cf. *frale* § 2, 7 ; *manace* § 3, 6 ; *Biaucare* § 4, 1 ; *panturée* § 5, 4 ; *fare* § 2, 17 ; § 5, 25 ; *farre* § 8, 19 ; *mannent* § 10, 14 ; *planne* § 24, 16 ; *astages* § 37, 3.

Other Picard peculiarities are:

(*a*) Metathesis of *re* for *er*.

Examples: *deffrema*, *vremelletes*.

Contrary: *dervé* § 30, 6; *esvertin* § 11, 18.

(*b*) *-iée* changed to *ie*.

Examples: *bautisie*, *enploiie*, *entecie*, *baisie*, *quaissies*, *escorcies*, *puïe*, *sacie*, *lie*.

(*c*) *ieu* becomes *iu*.

Examples: *mix*, *dix*, *diu*, *vix*, etc.

(*d*) The termination *-iens* for *-ions* in 1st plur. impf. and cond.

Examples: *estieens*, *mangiens*, *desisiens* § 22, 32, 33, 37.[1]

(*e*) *st* preserved in perfect.

Examples: *fesist*, *ocessissent*, *presist*.

(*f*) *w* for *g* or *gu*: but only in *waucrant*, *waumonnés*, *waumonés*.

[1] It may be worth noticing that all three instances occur in the speech of the herd-boy, and are possibly meant for rustic parlance. There is one instance of *ions*, *savions* § 22, 14, which Suchier (characteristically) eliminates by altering to the present tense, *savons*.

NOTE

In the printing of this text, I have borne in mind that it is intended for literary rather than palaeographical purposes. I have therefore in some few instances made the obvious correction of a slight slip without any remark in the footnotes, *e.g.* § 3, l. 14, where the MS. has the abbreviation mark over the first syllable of *Nicolete*, although the name is written in full ; § 8, l. 9, where the *u* in *Biaucaire* has been omitted at the turn of the line. Anything of importance, however, is mentioned. I have also left certain minor irregularities uncorrected and unmentioned, such as *Aucassin* spelt with one *s* ; also *farc*=*faire*, etc.

Words and letters missing or doubtful are supplied in italics, except of course in the case of the regular abbreviation signs.

Words and letters superfluous are enclosed in parentheses ( ) except in a few unimportant cases, such as § 3, l. 4, *nuis* for *nus*, where the letter is simply omitted.

The letter *x* in *dox*, *biaux*, *Dix*, etc. is merely equivalent to *us* ; and the MS. is followed in printing one or the other.

Numbers in the MS. are usually in roman numerals, only *un* (*uns*), *dex* (*deus*), *trois*, *set*, being occasionally written as words. The article *un* or *uns* is also frequently written as a numeral, *.i.* ; but only in the masculine ; *une* or *unes* are always written in full. I have adopted the more usual spelling *doze*, *quinze* (where Suchier prints *dose*, *quinse*) although the letter *z* is not found in this MS., except in a single rather doubtful

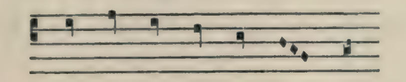
instance, *ozirre* § 14, l. 9. The numeral .viii. § 40, l. 33, I have printed *uit*. Suchier prints *wit*, the usual Picard spelling. But *w* is only found in this MS. in *waucrant* and *waumonnés*.

The proper names *Aucassin*, *Nicolete*, etc., are mostly abbreviated in the MS., but all are written in full the first time they appear.

In the footnotes the following initials are used to indicate the different editions; as to which see the Bibliography, pp. 67-69.

B = Bourdillon; M = Méon; N.F = *Nouvelles françaises* (Moland and d'Héricault); P = Gaston Paris; S = Suchier.

C'EST D'AUCASSIN ET DE NICOLETE



1 Qui vauroit bons vers o-ir



Del deport du viel antif,
De deus biax enfans petis,
Nicholete et Aucassins,
Des grans paines qu'il soufri,
Et des proueces qu'il fist
Por s'amie o le cler vis ?
Dox est li cans, biax (est) li dis,
Et cortois et bien asis.
Nus hom n'est si esbahis,
Tant dolans ni entrepris,
De grant mal amaladis,
Se il l'oit, ne soit garis,
Et de joie resbaudis,

§ **1.** 2. M *caitif* (see note). 8. P omits the second *est*.



Tant par est dou-ce.

Or diënt et content et fablent

2 que li quens Bougars de Valence faisoit guere au conte Garin de Biaucaire si grande et si mervelleuse et si mortel, qu'il no fust uns seux jors ajornés qu'il ne fust as portes et as murs et as bares de le vile a cent cevaliers et a dis mile sergens a pié et a ceval ; si li argoit sa terre et gastoit son païs et ocioit ses homes. Li quens Garins de Biaucaire estoit vix et frales, si avoit son tans trespassé. Il n'avoit nul oir, ne fil ne fille, fors un seul vallet ; cil estoit tex con je vos dirai. Aucasins avoit a non li damoisiax ; biax estoit et gens et grans et bien tailliés de ganbes et de piés et de cors et de bras. Il avoit les caviax blons et menus recercelés, et les ex vairs et rians, et le face clére et traitice, et le nés haut et bien assis ; et si estoit enteciés de bones teces, qu'en lui n'en avoit nule mauvaise se bone non. Mais si estoit soupris d'amor, qui tout vaint, qu'il ne voloit estre cevalers, ne les armes prendre, n'aler au tornoi, ne fare point de quanque il deüst. Ses pére et se mére li disoient :

— Fix, car pren tes armes, si monte el ceval, si deffent te terre, et aïe tes homes ! S'il te voient entr'ex, si defenderont il mix lor cors et lor avoirs et te tere et le miue.

— Pére, fait Aucassins, qu'en parlés vos ore ? Ja Dix ne me doinst riens que je li demant, quant ére cevaliers ne monte a ceval, ne que voise a estor ne a bataille, la u

§ **2**. 3. MS. *no* (rather like *na*) : M, N.F, P, S corr. to *ne*. 7. S *frailes*. 16. P, S *cevaliers*. 17. P *faire*.

je fiére cevalier ni autres mi, se vos ne me donés Nicholete, me douce amie que je tant aim !

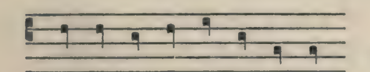
— Fix, fait li péres, ce ne poroit estre. Nicolete laise ester ! Que ce est une caitive qui fu amenée d'estrange terre, si l'acata li visquens de ceste vile as Sarasins, si l'amena en ceste vile ; si l'a levée et bautisie et faite sa fillole ; si li donra un de ces jors un baceler qui du pain li gaaignera par honor. De ce n'as tu que faire. Et se tu fenme vix avoir, je te donrai le file a un roi u a un conte. Il n'a si rice home en France, se tu vix sa fille avoir, que tu ne l'aies.

— Avoi ! péres, fait Aucassins, ou est ore si haute honers en terre, se Nicolete ma trés douce amie l'avoit, qu'ele ne fust bien enploiie en li ? S'ele estoit enpereris de Colstentinoble u d'Alemaigne, u roïne de France u d'Engletere, si aroit il assés peu en li, tant est france et cortoise et debonaire et entecie de toutes bones teces.

Or se cante.



3 Aucassins fu de Biaucaire,



D'un castel de bel re-paire.
De Nicole le bien faite
Nus hom ne-l'en puet retraire,
Que ses péres ne li laisse ;
Et sa mére le manace :

§ 2. 38. S *honeurs* : P *honors.* § 3. 4. MS *nuis.*

— Diva ! faus, que vex tu faire !
Nicolete est cointe et gaie ;
Jetée fu de Cartage,
Acatée fu d'un Saisne.
Puis qu'a moullie*r* te vix traire,
Pren femme de haut parage !
— Mére, je n'en puis el faire.
Nicolete est deboinaire ;
Ses gens cors et son viaire,
Sa biautés le cuer m'esclaire.
Bien est drois que s'amor aie,



Que trop est dou-c*e*.

Or diënt et content et flablent.

4 Quant li quens Garins de Biaucare vit qu'il ne poroit Aucassin son fil retraire des amors Nicolete, il traist au visconte de le vile, qui ses hon estoit, si l'apela :

— Sire *vis*quens, car ostés Nicolete, vostre filole ! Que la tere soit maleoite, dont ele fu amenée en cest païs ! Car par li pert jou Aucassin, qu'il ne veut estre cevaliers, ne faire point de quanque faire doie. Et saciés bien que, se je le puis avoir, que je l'arderai en un fu, et vous meïsmes porés avoir de vos tote peor.

— Sire, fait li visquens, ce poise moi qu'il i va, ne qu'il i vient, ne qu'il i parole. Je l'avoie acatée de mes deniers, si l'avoie levée et bautisie et faite ma filole ; si li

§ **3**. 12. The text reads *Prem feme*, but the catch-words on the foot of preceding leaf are *pren femme*. 15. G corr. *ses viaires* (see Introduction, p. 23, note). 16. MS. *melcraire* : corr. P, S (see note).

§ **4**. 6. *Car* in the MS. more like *Cor = C'or = Qu'or*. 8. MS. *puis & avoir*.

donasse un baceler qui du pain li gaegnast par honor. De ce n'eüst Aucassins vos fix que faire. Mais puis que vostre volentés est et vos bons, je l'envoierai en tel tere et en tel païs, que jamais ne le verra de ses ex.

— Ce gardés vous ! fait li quens Garins ; grans maus vos en porroit venir.

Il se departent. Et li visquens estoit molt rices hom, si avoit un rice palais par devers un gardin. En une canbre la fist metre Nicolete, en un haut estage, et une vielle aveuc li por conpagnie et por soïsté tenir, et s'i fist metre pain et car et vin et quanque mestiers lor fu. Puis si fist l'uis seeler, c'on n'i peüst de nule part entrer ne iscir, fors tant qu'il i avoit une fenestre par devers le gardin, assés petite, dont il lor venoit un peu d'essor.

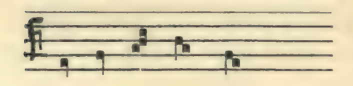
Or se cante.



5 Nicole est en pri-son mise,
En une canbre vautie,
Ki faite est par grant devisse,
Panturée a miramie.
A la fenestre marbrine
La s'apoia la mescine.
Ele avoit blonde la crigne,
Et bien faite la sorcille,
La face clére et traitice.
Ainc plus bele ne veïstes.
Esgarda par le gaudine,
Et vit la rose espanie,
Et les oisax qui se criënt.

§ 5. 4. P corr. *painturée.* 13. P corr. *oisiaus.*

Dont se clama orphenine.
— Ai mi ! lasse ! moi caitive !
Por coi sui en prison misse ?
Aucassins, damoisiax, sire,
Ja sui jou li vostre amie,
Et vos ne me haés mie.
Por vos sui en prison misse,
En ceste canbre vautie,
U je trai molt male vie.
Mais, par Diu le fil Marie,
Longement n'i serai mie,



Se jel puis fa-r*e* !

Or diënt et content et fablent.

6 Nicolete fu en prison, si que vous avés oï et entendu, en le canbre. Li cris et le noise ala par tote le terre et par tot le païs, que Nicolete estoit perdue. Li auquant diënt qu'ele est fuïe fors de la terre, et li auquant diënt que li quens Garins de Biaucaire l'a faite mordrir. Qui qu'en eüst joie, Aucassins n'en fu mie liés ; ains traist au visconte de la vile si l'apela :

— Sire visquens, c'avés vos fait de Nicolete, ma trés douce amie, le riens e*n* tot le mont que je plus amoie ? Avés le me vos tolue ne enblée ? Saciés bien que se je en muir, faide vous en sera demandée ; et ce sera bien drois, que vos m'arés ocis a vos deus mains ; car vos m'avés tolu la riens en cest mont que je plus amoie.

— Biax sire, fait li *vis*quens, car laisciés ester !

§ 5. 25. P corr. *faire*.

Nicolete est une caitive que j'amenai d'estrange tere ; si l'acatai de mon avoir a Sarasins, si l'ai levée et bautisie et faite ma fillole, si l'ai nourie, si li donasce un de ces jors un baceler qui del pain li gaegnast par honor. De ce n'avés vos que faire. Mais prendés le fille a un roi u a un conte. Enseurquetot, que cuideriés vous avoir gaegnié se vous l'aviés asognentée ne mise a vo lit ? Mout i ariés peu conquis, car tos les jors du siecle en seroit vo arme en infer, qu'en paradis n'enterriés vos ja.

— En paradis qu'ai je a faire ? Je n'i quier entrer, mais que j'aie Nicolete, ma trés douce amie que j'aim tant. C'en paradis ne vont fors tex gens con je vous dirai. Il i vont cil viel prestre et cil viel clop et cil manke, qui totejor et tote nuit cropent devant ces autex et en ces viés cruutes, et cil a ces viés capes eréses et a ces viés tatereles vestues, qui sont nu et decauç et estrumelé qui moeurent de faim et de soi et de froit et de mesaises. Icil vont en paradis ; aveuc ciax n'ai jou que faire ; mais en infer voil jou aler. Car en infer vont li bel clerc, et li bel cevalier, qui sont mort as tornois et as rices gueres, et li buen sergant, et li franc home. Aveuc ciax voil jou aler. Et s'i vont les beles dames cortoises, que eles ont deus amis ou trois avoc leur barons. Et s'i va li ors et li argens, et li vairs et li gris ; et si i vont harpeor et jogleor et li roi del siecle. Avoc ciax voil jou aler, mais que j'aie Nicolete, ma trés douce amie, aveuc mi.

— Certes, fait li visquens, por niënt en parlerés ; que jamais ne le verrés. Et se vos i parlés, et vos péres le

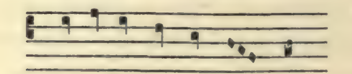
§ 6. 29. M, N.F, P, *croutes* : S *creutes*. But the MS. reading is certainly *c*^{u}*utes*. 30. S first read *tatereles* right. The *r* in the MS. is superficially like *c* ; and Méon and others printed *tateceles*. | MS. *decauc* : Méon and others printed *decaus*. 31. In MS. *de soi* is very like *desci* ; and was so read by S till his 4th ed. when he followed P in reading *de soi* : Méon, N.F *de sei*. 35. MS. *biẽ* : P corr. *buen* : S *boin*.

savoit, il arderoit et mi et li en un fu, et vos meïsmes porriés avoir toute paor.

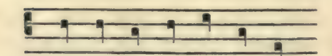
— Ce poise moi, fait Aucassins.

I*l* se depart del visconte dolans.

Or se cante.

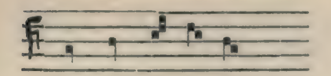


7 Au-casins s'en est tor-nés,



Molt dolans et abosmés
De s'amie o le vis cler.
Nus ne le puet conforter,
Ne nul bon consel doner.
Vers le palais est alés ;
Il en monta les degrés ;
En une canbre est entrés,
Si comença a plorer,
Et grant dol a demener,
Et s'amie a regreter :
— Nicolete, biax esters,
Biax venir*s* et biax alers.
Biax deduis et dous parlers,
Biax borders et biax jouers,
Biax baisiers, biax acolers !
Por vos sui si adolés,
Et si malement menés,
Que je n'en cuit vis aler,

§ 6. 46. MS. *ise se depart* : S corr. *Il se*, attributing the emendation to P who however printed *Si se*.



Suer, douce a-mi-e !

Or diënt et content et fablent.

8 Entreus que Aucassins estoit en le canbre, et il regretoit Nicolete s'amie, li quens Bougars de Valence, qui sa guerre avoit a furnir, ne s'oublia mie, ains ot mandé ses homes a pié et a ceval, si traist au castel por asalir. Et li cris liéve et la noise ; et li cevalier et li serjant s'arment et qeurent as portes et as murs por le castel desfendre ; et li borgois montent as aleoirs des murs, si jetent quariax et peus aguisiés. Entroeus que li asaus estoit grans et pleniers, et li quens Garins de Biaucaire vint en la canbre u Aucassins faisoit deul et regretoit Nicolete sa trés douce amie que tant amoit.

— Ha ! fix, fait il, con par es caitis et maleüros, que tu vois c'on asaut ton castel, tot le mellor et le plus fort ! Et saces, se tu le pers, que tu es desiretés ! Fix, car pren les armes, et monte u ceval, et defen te tere, et aïues tes homes, et va a l'estor ! Ja n'i fiéres tu home ni autres ti, s'il te voient entr'ax, si desfenderont il mix lor avoir et lor cors et te tere et le miue. Et tu ies si grans et si fors que bien le pues faire, et farre le dois.

— Pére, fait Aucassins, qu'en parlés vous ore ? Ja Dix ne me doinst riens que je le demant, quant ére cevaliers, ne monte el ceval, ne voise en estor, la u je fiére cevalier ne autres mi, se vos ne me donés Nicolete me douce amie que je tant aim !

— Fix, dist li pere, ce ne puet estre. Ançois sosferoie

§ **8.** 15. S corr. *defent* (see note). | P *ajue* : S *aiue* (see note). 19. P, S *faire*. 21. P, S corr. *li*.

je que je feüsse tous desiretés, et que je perdisse quanques g'ai, que tu ja l'eüses a mollier ni a espouse.

Il s'en torne. Et quant Aucassins l'en voit aler, il le rapela.

— Péres, fait Aucassins, venés avant ; je vous ferai bons couvens.

— Et quex, biax fix ?

— Je prendrai les armes, s'irai a l'estor, par tex covens, que se Dix me ramaine sain et sauf, que vos me lairés Nicolete me douce amie tant veïr que j'aie deus paroles u trois a li parlées, et que je l'aie une seule fois baisie.

— Je l'otroi, fait li péres.

Il li creante, et Aucassins fu lié.

Or se cante.



9 Aucassins ot du bai-sier



Qu'il ara au re-pairier.
Por cent mile mars d'or mier
Ne le fesist on si lié.
Garnemens demanda ciers ;
On li a aparelliés.
Il vest un auberc dublier,
Et laça l'iaume en son cief,

§ 8. 39. S corr. *liés* (cf. § 40, l. 46). In the MS. the *u* is like *a*. M *folie* : N.F *fa lié* : P *fait lié* (see note).

§ 9. 5. M, N.F *deman d'aciers*, a reading negatived by the final *s*.

Cainst l'espée au poin d'or mier ;
Si monta sor son destrier,
Et prent l'escu et l'espiel ;
Regarda andex ses piés,
Bien li sissent *es* estriers.
A mervelle se tint ciers.
De s'amie li sovient,
S'esperona le destrier.
Il li cort molt volentiers ;
Tot droit a le porte en vient
A la bataille.

Or diënt et content.

10 Aucassins fu armés sor son ceval, si con vos avés oï et entendu. Dix ! con li sist li escus au col, et li hiaumes u cief, et li renge de s'espée sor le senestre hance ! Et li vallés fu grans et fors et biax et gens et bien fornis, et li cevaus sor quoi il sist rades et corans, et li vallés l'ot bien adrecié parmi la porte. Or ne quidiés vous qu'il pensast n'a bues n'a vaces n'a civres prendre, ne qu'il ferist cevalier ne autres lui ! Nenil niënt, onques ne l'en sovint ; ains pensa tant a Nicolete sa douce amie qu'il oublia ses resnes et quanques il dut faire. Et li cevax qui ot senti les esperons l'enporta parmi le presse, se se lance trés entremi ses anemis ; et il getent les mains de toutes pars si le prendent, si le dessaisisent de l'escu et de le lance, si l'en mannent tot estrousement pris, et aloient ja porparlant de quel mort il *le* feroient morir. Et quant Aucassins l'entendi :

— Ha ! Dix, fait il, douce creature ! sont çou mi anemi mortel qui ci me mainent, et qui ja me cauperont le teste ? Et puis que j'arai la teste caupée, jamais ne

§ **9**. 16. MS. *li* : corr. by S, P. § **10**. 14. P corr. *mainent*. 15. MS. *foroient*.

parlerai a Nicolete me douce amie que je tant aim. Encor ai je ci une bone espée, et sieç sor bon destri*e*r sejorné. Se or ne me deffent por li, onques Dix ne li aït se jamais m'aime !

Li vallés fu grans et fors, et li cevax so*r* quoi il sist fu remuans. Et il mist le main a l'espée, si comence *a ferir* a destre et a senestre, et caupe hiaumes et naseus et puins et bras, et fait un caple entor lui autresi con li senglers quant li cien l'asalent en le forest, et qu'il lor abat dis cevaliers et navre set, et qu'il se jete tot estroséement de le prese, et qu'il s'en revient les galopiax ariére, s'espée en sa main. Li quens Bougars de Valence oï dire c'on penderoit Aucassin son anemi, si venoit cele part ; et Aucassins ne le mescoisi mie. Il tint l'espée en la main, se le fiert parmi le hiaume, si qu'i*l* li enbare el cief. Il fu si estonés qu'il caï a terre ; et Aucassins tent le main, si le prent, et l'en mainne pris par le nasel del hiame, et le rent a son pére.

— Pére, fait Aucassins, vesci vostre anemi qui tant vous a gerroié et mal fait ! Vint *ans* a ja duré cest*e* gerre ; onques ne pot iestre acievée par home.

— Biax fix, fait li pére, tés enfances devés vos faire, niënt baer a folie !

— Pére, fait Aucassins, ne m'alés mie sermonant, mais tenés moi mes covens !

— Ba ! quex covens, biax fix ?

— Avoi ! pére, avés les vos oblié(e)s ? Par mon cief, qui que les oblit, je nes voil mie oblier, ains me tient molt au cuer. Enne m'eüstes vos en covent que quant

§ **10.** 25. *a ferir* omitted in the MS. owing to the turn of the column : first supplied by S on suggestion of Orelli (cf. § 32, l. 8). 26. MS. *h'm* : M, N.F *herm* : P *helmes* : S *hiaumes*. 28. MS. P corr. *si* (see note). 37. S *hiaume*. 39. P and S *guerroié*. | Méon thus: P *vint ans ja dure* (see note). 40. *gerre* : MS. *gre* with abbreviation sign for *er* (cf. § 28, l. 11). All edd. print *guerre*, except S first ed.

je pris les armes et j'alai a l'estor, que se Dix me ramenoit sain et sauf, que vos me lairiés Nicolete ma douce amie tant veïr que j'aroie parlé a li deus paroles ou trois, et que je l'aroie une fois baisie m'eüstes vos en covent, et ce voil je que vos me tenés.

— Jo? fai*t* li péres. Ja Dix ne m'aït, quant ja covens vos en tenrai ! Et s'ele estoit ja ci, je l'arderoie en un fu, et vos meïsmes porriés avoir tote paor.

— Est ce tote la fins? fait Aucassins.

— Si m'aït Dix, fait li péres, oïl !

— Certes, fait Aucassins, je sui molt dolans quant hom de vostre eage ment ! Quens de Valence, fait Aucassins, je vos ai pris !

— Sire, voire ! fait (aioire fait) li quens.

— Bailiés ça vostre main, fait Aucassins.

— Sire, volentiers.

Il li met se main en la siue.

— Ce m'afiés vos, fait Aucassins, que a nul jor que vos aiés a vivre, ne porrés men pére faire honte ne destorbier de sen cors ne de sen avoir, que vos ne li faciés !

— Sire, por Diu ! fait il, ne me gabés mie, mais metés moi a raençon ! Vos ne me sarés ja demander or ni argent, cevaus ne palefrois, ne vair ne gris, ciens ne oisiax, que je ne vos doinse.

§ **10**. 51. *j'aroie* : MS. *laroiie* (possibly with an attempt to correct). 52. P places ? after *baisie*, and inserts *Ce* before *m'eüstes* (see note). | MS. *ie* : P corr. *ce*. 59. MS. *ce* : P corr. *je* (see note). 62. The MS. reads *voire fait. aioire fait li quens* : M, N.F printed *voire fait. A ! voire. fait* : P *voire fait avez. fait* : S omits *aioire fait*, suggesting that the *a* (which he wrongly prints *A*) was the initial of *Aucassin* which the scribe began to write by mistake. But there is no sign of erasion, and *aioire* is clearly written. *aioire* is quoted in Godefroy as an expression of joy. Perhaps the copyist was interrupted, and on resuming put the full stop, and wrongly copied *aioire* for *voire*, not observing that he had already written it right, or the *voire* may have been repeated to express eager assent ; as *Rom. de la Rose*, 12155, *Voire voir, mais j'emple ma pance.* 63. MS. *fiat* (cf. § 24, l. 27).

— Coment? fait Aucassins. Ene connissiés vos que je vos ai pris?

— Sire, oje fait li quens Borgars.

— Ja Dix ne m'aït, fait Aucassins, se vos ne le m'afiés, se je ne vous faç ja cele teste voler!

— Enon Du! fait il, je vous afie quanque il vous plaist.

Il li afie; et Aucassins le fait monter sor un ceval, et il monte sor un autre, si le conduist tant qu'il fu a sauveté.

Or se cante.



11 Qant or voit li quens Ga-rins



De son enfant Aucassin
Qu'il ne pora departir
De Nicolete au cler vis,
En une prison l'a mis,
En un celier sosterin,
Qui fu fais de marbre bis.
Quant or i vint Aucassins,
Dolans fu, ainc ne fu si.
A dementer si se prist,
Si con vos porrés oïr:
 — Nicolete, flors de lis,
Douce amie o le cler vis,

§ **10**. 78. S corr. *diu*. But *Enon Du* is probably a hasty colloquialism; cf. *por le cuer bé*, § 22, l. 18.

Plus es douce que roisins
Ne que soupe en maserin.
L'autr' ier vi un pelerin,
Nés estoit de Limosin,
Malades de l'esvertin,
Si gisoit ens en un lit.
Mout par estoit entrepris,
De grant mal amaladis.
Tu passas devant son lit,
Si soulevas ton traïn,
Et ton peliçon ermin,
La cemisse de blanc lin,
Tant que ta ganbete vit.
Garis fu li pelerins,
Et tos sains, ainc ne fu si ;
Si se leva de son lit,
Si rala en son païs
Sains et saus et tos garis.
Doce amie, flors de lis,
Biax alers et biax venirs,
Biax jouers et biax bordirs,
Baix parlers et biax delis,
Dox baisiers et dox sentirs !
Nus ne vos poroit haïr !
Por vos sui en prison mis,
En ce celier sousterin,
U je faç mout male fin.
Or m'i convenra morir



Por vos, a -mi-e !

§ 11. 41. MS. *ni.*

Or diënt et content et fabloient.

12 Aucasins fu mis en prison, si com vos avés oï et entendu, et Nicolete fu d'autre part en le canbre. Ce fu el tans d'esté, el mois de Mai, que li jor sont caut, lonc et cler, et les nuis coies et series. Nicolete jut une nuit en son lit, si vit la lune luire cler par une fenestre, et si oï le lorseilnol center en garding, se li sovint d'Aucassin sen ami qu'ele tant amoit. Ele se comença a porpenser del conte Garin de Biaucaire qui de mort le haoit ; si se pensa qu'ele ne remanroit plus ilec, que s'ele estoit acusée et il quens Garins le savoit, il le feroit de male mort morir. Ele senti que li vielle dormoit, qui aveuc li estoit. Ele se leva, si vesti un bliäut de drap de soie, que ele avoit molt bon ; si prist dras de lit et touailes, si noua l'un a l'autre, si fist une corde si longe come ele pot, si le noua au piler de le fenestre, si s'avala contreval le gardin ; et prist se vesture a l'une main devant et a l'autre deriére, si s'escorça por le rousée qu'ele vit grande sor l'erbe, si s'en ala aval le gardin. Ele avoit les caviaus blons et menus recercelés, et les ex vairs et rians, et le face traitice, et le nés haut et bien assis, et les levretes vremelletes, plus que n'est cerisse ne rose el tans d'esté, et les dens blans et menus ; et avoit les mameletes dures, qui li souslevoient sa vesteüre, ausi con ce fuissent deus nois gauges ; et estoit graille parmi les flans qu'en vos dex mains le peüsciés enclorre ; et les flors des margerites qu'ele ronpoit as ortex de ses piés, qui li gissoient sor le menuisse du pié par deseure, estoient droites noires avers ses piés et ses ganbes, tant par estoit blance la mescinete.

§ **12**. 1. MS. *aucasins* in full, with the miniated *A* prefixed. 2. In the MS. (after *entendu*) *li cr*, with a stroke erasing them. Evidently a reminiscence of § 6, l. 2. *Li cris.* 6. P, S corr. *canter*. 8. *del*: MS. *def* (cf. § 16, l. 7 where the same mistake occurs also before a hard *c*). 16. MS. *le* : S corr. *el*. 28. *ses* (4th word) : MS. *sans* corr. by N.F and following editors.

Ele vint au postic si le deffrema, si s'en isci parmi les rues de Biaucaire par devers l'onbre, car la lune luisoit molt clére, et erra tant qu'ele vint a le tor u ses amis estoit. Li tors estoit faelé*e* de lius en lius ; et ele se quatist delés l'un des pilers, si s'estraint en son mantel, si mist sen cief parmi une creveüre de la tor qui vielle estoit et anciienne, si oï Aucassin qui la dedens plouroit et faisoit mot grant dol et regretoit se douce amie que tant amoit. Et quant ele l'ot assés escouté, si comença a dire.

Or se cante.



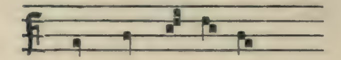
13 Nicolete o le vis cler



S'apoi-a a un piler,
S'oï Aucassin plourer,
Et s'amie (a) regreter.
Or parla, dist son penser :
— Aucassins, gentix et ber,
Frans damoisiax honorés,
Que vos vaut li demente*rs*,
Li plaindres ne li plurers,
Quant ja de moi ne gorés ?
Car vos*t*re péres me het.
Et trestos vos parentés.
Por vous passerai le mer,

§ **13.** 2. In MS. the words *s'apoi-a* are crossed out before *s'oï*. A new column begins here, and the copyist began writing the previous line over again. 11. *vostre* in MS. *ure*, the contraction sign forgotten.

S'irai en autre regné(s).
De ses caviax a caupés,
La dedens les a rués.
Aucassins les prist, li ber,
Si les a molt honerés,
Et baisiés et acolés ;
En sen sain les a boutés,
Si recomence a plorer



Tout por s'a-mi-e.

Or diënt et content et fabloient.

14 Quant Aucassins oï dire Nicolete qu'ele s'en voloit aler en autre païs, en lui n'ot que courecier.

— Bele douce amie, fait il, vos n'en irés mie, car dont m'ariiés vos mort. Et li premiers qui vos verroit ne qui vous porroit, il vos prenderoit lues et vos meteroit a son lit, si vos asoignenteroit. Et puis que vos ariiés jut en lit a home, s'el mien non, or ne quidiés mie que j'atendisse tant que je trovasse coutel dont je me peüsce ferir el cuer et ozirre ! Naje voir, tant n'atenderoie je mie ; ains m'esquelderoie de si lonc que je verroie une maisiére u une bisse pierre, s'i hurteroie si durement me teste que j'en feroie les ex voler, et que je m'escerveleroie tos. Encor ameroie je mix a morir de si faite mort, que je seüsce que vos eüsciés jut en lit a home, s'el mien non.

— A ! fait ele, je ne quit mie que vous m'amés tant con vos dites, mais je vos aim plus que vos ne faciés mi.

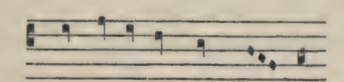
§ **14**. 4. MS. *mariis* : M, N.F, P *m'ariés* : S *m'ariiés*. 9. M *occirre* (cf. *infra*, l. 30, where it is so written in the MS.) : P *ocirre*. 15. M, N.F, P take *A = Aucassins* : S *Ai!* The MS. has *A* followed by the sign like an inverted semicolon used sometimes for abbreviation, sometimes as exclamation mark or other punctuation.

— Avoi ! fait Aucassins, bele douce amie, ce ne porroit estre que vos m'amissiés tant que je faç vos. Fenme ne puet tant amer l'oume con li hom fait le fenme. Car li amors de le fenme est en son oeul, et en son le cateron de sa mamele, et en son l'orteil del pié ; mais li amors de l'oume est ens el cue*r* plantée, dont ele ne puet iscir.

La u Aucassins et Nicolete parloient ensanble, et les escargaites de la vile venoient tote une rue ; s'avoient les espées traites desos les capes, car li quens Garins lor avoit conmandé que se il le pooient prendre qu'i*l* l'ocesissent. Et li gaite qui estoit sor le tor les vit venir, et oï qu'il aloient de Nicolete parlant, et qu'il le maneçoient a occirre.

— Dix ! fait il, con grans damages de si bele mescinete s'il l'ociënt ! Et molt seroit grans aumosne, se je li pooie dire, par quoi il ne s'aperceüscent et qu'ele s'en gardast. Car s'i*l* l'ociënt, dont iert Aucassins mes damoisiax mors, dont grans damages ert.

Or se cante.

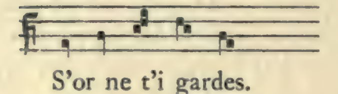


15 Li gaite fu mout vaillans,
Preus et cortois et saçans ;

§ **14.** 17. Editors before S took the point (a large one) before *ce* for *i*, and printed *ice*. 20. S (following B) introduces *l'* before *oeul*, to match the succeeding phrases. But see note, and Introduction, p. xxv. 21. *cateron* being an unknown word in the sense here evident is altered by S to *teteron*, following a suggestion of Hugo Andresen ; and P approves the correction. But the word in the MS. is undoubted (see note). 30. *occirre* : S reads the first *c* as *o*, and omits it as a slip. The letter, however, is certainly *c*, the completing top stroke curving outwards instead of in.

§ **15.** 2. The second line of music omitted in the MS. owing to a turn of the column.

Il a comencié un(s) can(s)
Ki biax fu et avenans :
— Mescinete o le cuer franc,
Cors as gent et avenant,
Le poil blont et avenant,
Vairs les ex, ciere riant.
Bien le voi a ton sa̅nblant,
Parlé as a ton amant.
Qui por toi se va morant.
Jel te di, et tu l'entens :
Garde toi des souduians
Ki par ci te vont querant,
Sous les capes les nus brans !
Forment te vont maneçant ;
Tost te feront messeant,



S'or ne t'i gardes.

Or diënt et content et fabloient.

16 — Hé ! fait Nicolete, l'ame de ten pére et de te mére soit en benooit repos, quant si belement et si cortoisement le m'as ore dit ! Se Diu plaist je m'en garderai bien, et Dix m'en gart !

Ele s'estraint en son mantel en l'onbre del piler, tant que cil furent passé outre ; et ele prent congié a Aucassin,

§ **15**. 3. *uns cans* is a strange slip, as the copyist has deliberately over-written ſ over *un* after omitting it. M and N.F print *Li* instead of *Il*, but the construction is too awkward to be really possible. The use of the singular in the next line makes it difficult to take *uns cans* as "some songs," like *uns grans dens*, etc., § 24. 7. P corr. *reluisant*, to avoid repetition of the same epithet, see note to § 23, l. 2. 12. P corr. *entent*, but see note to § 4, l. 17 for this writer's use of indicative as imperative.

§ **16**. 1. The second letter is covered by the colouring of the initial. It may be *e* or *a*.

si s'en va tant qu'ele vint au mur del castel. Li murs fu depeciés, s'estoit rehordés, et ele monta deseure, si fist tant qu'ele fu entre le mur et le fossé ; et ele garda contreval, si vit le fossé molt parfont et molt roide, s'ot molt grant paor.

— Hé, Dix ! fait ele, douce creature ! Si je me lais caïr, je briserai le col ; et se je remain ci, on me prendera demain, si m'ardera on en un fu. Encor ainme je mix que je muire ci, que tos li pules me regardast demain a merveilles.

Ele segna son cief, si se laissa glacier aval le fossé ; et quant ele vint u fons, si bel pié et ses beles mains, qui n'avoient mie apris c'on les bleçast, furent quaissies et escorcies, et li sans en sali bien en doze lius ; et neporquant ele ne santi ne mal ne dolor por le grant paor qu'ele avoit. Et se ele fu en paine de l'entrer, encor fu ele en forceur de l'iscir. Ele se pensa qu'ileuc ne faisoit mie bon demorer, et trova un pel aguisié que cil dedens avoient jeté por le castel deffendre, si fist pas un avant l'autre, (tant) si monta tant a grans painnes, qu'ele vint deseure. Or estoit li forés prés a deus arbalestées qui bien duroit trente liues de lonc et de lé, si i avoit bestes sauvages et serpentine. Ele ot paor que, s'ele i entroit, qu'eles ne l'ocesiscent ; si se repensa que, s'on le trovoit ileuc, c'on le remenroit en le vile por ardoir.

Or se cante.



17 Nicolete o le vis cler

§ 16. 7. *del* : MS. *des* (cf. § 12, l. 7). 12. *ele* : MS. *il.* 26. MS. *tant q̃le si monta tant* (or *tout*). Suchier's suggestion is probably right, that the copyist forgot to erase the first *tant* as well as *qu'ele.* All other editors have ignored the erasure, and printed *tant qu'ele si monta tout a grant painnes* (the second *tant* may be *tout*). But G. Paris upholds Suchier's reading.



Fu monté-e le fossé,
Si se prent a dementer,
Et Jhesum a reclamer :
— Péres, Rois de Maïsté,
Or ne sai quel part aler.
Se je vois u gaut ramé,
Ja me mengeront li lé,
Li lion et li sengler,
Dont il i a *a* plenté.
Et se j'atent le jor cler,
Que on me puist ci trover,
Li fus sera alumés,
Dont mes cors iert enbrasés.
Mais, par Diu de Maïsté !
Encor aim jou mix assés
Que me mengucent li lé,
Li lion et li sengler,
Que je voisse en la cité !



Je n'i-rai mi-e.

Or diënt et content et fabloient.

18 Nicolete se dementa molt, si com vos avés oï. Ele se conmanda a Diu, si erra tant qu'ele vint en le

§ **17.** 9. In the MS. the second *li* has a line drawn through it, the copyist having first written *lion* instead of *sengler*, and in erasing it drawn his pen through the *li* as well. 10. S first suggested the second *a* ; and P (who had himself printed *grant*) agreed that the emendation was preferable to his own, the repeated *a* being more likely to have been omitted accidentally. 16. MS. *nix* or *mx*.

forest. Ele n'osa mie parfont entrer por les bestes sauvaces et por le serpentine ; si se quatist en un espés buisson, et soumax li prist, si s'endormi dusqu'au demain a haute prime, que li pastorel iscirent de la vile et jetérent lor bestes entre le bos et la riviére ; si se traien*t* d'une part a une molt bele fontaine qui estoit au cief de la forest, si estendirent une cape se missent lor pain sus. Entreus qu'il mengoient, et Nicolete s'esveille au cri des oisiax et des pastoriax si s'enbati sor aus.

— Bel en*fant* fait ele, Dame Dix vos i aït !

— Dix vos benie ! fait li uns qui plus fu enparlés des autres.

— Bel enfant, fait *ele*, conissiés vos Aucassin le fil le conte Garin de Biaucaire ?

— Oïl, bien le counisçons nos.

— Se Dix vos aït, bel enfant, fait ele, dites li qu'il a une beste en ceste forest, et qu'i*l* le viegne cacier ; et s'il l'i puet prendre, il n'en donroit mie un menbre por cent mars d'or, non por cinc cens ne por nul avoir.

Et cil le regardent, se le virent si bele qu'il en furent tot esmari.

— Je li dirai ? fait cil qui plus fu enparlés des autres. Dehait ait qui ja en parlera, ne qui ja li dira ! C'est fantosmes que vos dites ; qu'il n'a si ciére beste en ceste forest, ne cerf ne lion ne sengler, dont uns des menbres vaille plus de dex deniers u de trois au plus ; et vos parlés de si grant avoir ! Ma dehait qui vos en croit, ne qui ja li dira ! Vos estes fée, si n'avons cure de vo conpaignie, mais tenés vostre voie !

§ 18. 3. P and S corr. *sauvages* (see § 16, l. 29). 10. MS. $\overset{i}{q}$ *il* (for ꝗ). 12. MS. *enfait ele.* Probably the copyist paused to fill his pen after *enfa*, and completed the word *-fait* instead of *-fant* (cf. § 22, l. 46). 18. MS. *ꝗl a* (for $\overset{i}{q}l$). 29. P and S corr. *Mal* (cf. § 24, ll. 42 and 61). But perhaps we may regard the shortened form as a colloquialism (cf. § 10, l. 78, and § 22, l. 10).

— Ha ! bel enfant, fait ele, si ferés ! Le beste a tel mecine que Aucassins ert garis de son mehaing. Et j'ai ci cinc sous en me borse ; tenés, se li dites. Et dedens trois jors li covient cacier, et se il dens trois jors ne le trove, jamais n'iert garis de son mehaig.

— Par foi ! fait il, les deniers prenderons nos, et s'il vient ci, nos li dirons, mais nos ne l'irons ja quere.

— De par Diu ! fait ele.

Lor prent congié as pastoriaus, si s'en va.

Or se cante.



19 Nicolete o le cler vis

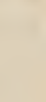


Des pastoriaus se parti,
Si acoilli son cemin
Trés parmi le gaut foilli,
Tout un viés sentier anti,
Tant qu'a une voie vint,
U aforkent set cemin
Qui s'en vont par le païs.
A porpenser or se prist
Qu'esprovera son ami,
S'i*l* l'aime si com il dist.

§ **18**. 34. S *sous* : P *sols*. The MS. has an abbreviation, ſ with a stroke through it (cf. § 22, l. 26, where MS. has *sous* in full). 35. S adopts Gaston Paris's suggestion *dedens* to match the preceding phrase, and § 22 l. 42. But the swing of the words *se il dedens* is less easy and natural than *se il dens*. 38. S *querre* : MS. *q̃re*.

§ **19**. 3. MS. *cenin* (cf. § 11, l. 41, § 17, l. 16). 11. P corr. *se l'aime*.

Ele prist des flors de lis,
Et de l'erbe du garris,
Et de le foille autresi ;
Une bele loge en fist ;
Ainques tant gente ne vi.
Jure Diu qui ne menti,
Se par la vient Aucasins,
Et il por l'amor de li
Ne s'i repose un petit,
Ja (ne) ne sera ses amis,





N'ele s'a-mi-e !

Or diënt et content et fabloient.

20 Nicolete eut faite le loge, si con vos avés oï et entendu, molt bele et mout gente ; si l'ot bien forrée dehors et dedens de flors et de foilles ; si se repost delés le loge en un espés buison por savoir que Aucassins feroit. Et li cris et li noise ala par tote le tere et par tot le païs que Nicolete estoit perdue. Li auquant diënt qu'ele en estoit fuïe, et li autre diënt que li quens Garins l'a faite mordrir. Qui qu'en eüst joie, Aucassins n'en fu mie liés. Et li quens Garins ses péres le first metre hors de prison ; si manda les cevaliers de le tere et les damoiseles, si fist faire une mot rice feste, por çou qu'il cuida Aucassin son fil conforter. Quoi que li feste estoit plus plaine, et Aucassins fu apoiiés a une puïe tos dolans et tos souples. Qui que demenast joie, Aucassins n'en ot

§ **20**. 3. MS. *rep⁹t* : N.F, S *repost* : P *repust* : M *repert* (as if *rep't*), hence quoted in Roquefort's "Glossaire," s.v. *repairier*. 14. *demenast* : P first read this correctly. The word is written with a break in it ; and all previous editors, including S first edition, print *derve n'ost*.

talent, qu'il n'i veoit rien de çou qu'il amoit. Uns cevaliers le regarda, si vint a lui, si l'apela :

— Aucassins, fait il, d'ausi fait mal con vos avés ai je esté malades. Je vos donrai bon consel, se vos me volés croire.

— Sire, fait Aucassins, grans mercis ! Bon consel aroie je cier.

— Montés sor un ceval, fait il, s'alés selonc cele forest esbanoiier ; si verrés ces flors et ces herbes, s'orrés ces oisellons canter. Par aventure orrés tel parole dont mix vos iert.

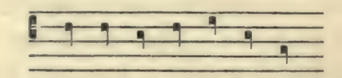
— Sire, fait Aucassins, grans mercis ! Si ferai jou.

Il s'enble de la sale, s'avale les degrés, si v*i*ent en l'estable ou ses cevaus estoit. Il fait metre le sele et le frain ; il met pié en estrier si monte, et ist del castel, et erra tant qu'il vint a le forest, et cevauca tant qu'il vint a le fontaine, et trove les pastoriax au point de none ; s'avoient une cape estendue sor l'erbe, si mangoient lor pain et faisoie*n*t mout trés grant joie.

Or se cante.

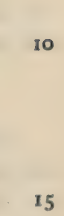


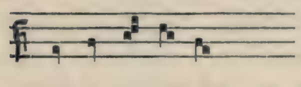
21 Or s'asanlent pastouret,



Esmerés et Martinés,
Fruëlins et Johanés,
Robeçons et Aubriés.
Li uns dist :—Bel conpaignet,

Dix aït Aucasinet,
Voire, a foi ! le bel vallet ;
Et le mescine au (cors) corset,
Qui avoit le poil blondet,
Cler le vis, et l'oeul vairet,
Ki nos dona denerés,
Dont acatrons gastelés,
Gaïnes et coutelés,
Flaüsteles et cornés,
Maçuëles et pipés.





Dix le ga-ris-se !

Or diënt et content et fabloient.

22 Quant Aucassins oï les pastoriax, si li sovint de Nicolete, se trés douce amie qu'il tant amoit, et si se pensa qu'ele avoit la esté. Et il hurte le ceval des esperons, si vint as pastoriax.

— Bel enfant, Dix vos i aït !

— Dix vos benie ! fait cil qui fu plus enparlés des autres.

— Bel enfant, fait il, redites le cançon que vos disiés ore !

— Nous n'i dirons, fait cil qui plus fu enparlés des autres ; dehait ore qui por vous i cantera, biax sire !

§ 21. 8. P, B, S (Ed. 1, 2, 3, 4) *au cors net* : S (Ed. 5, 6, 7) *au corset.* I pointed out in my facsimile edition that all the other lines in this *laisse* end in a diminutive ; and that it is easiest to believe that the copyist repeated a syllable by mistake (making the line hypersyllabic) as in § 19, l. 20.

§ 22. 6. S corrects the order to *plus fu* to match the same phrase in § 18 ll. 13 and 24 and immediately below. But there seems no necessity for this.

— Bel enfant, fait Aucassins, enne me conissiés vos ?

— Oïl, nos savions bien que vos estes Aucassins nos damoisiax, mais nos ne somes mie a vos, ains somes au conte.

— Bel enfant, si ferés, je vos en pri !

— Os por le cuer bé ! fait cil. Por quoi canteroie je por vos, s'il ne me seoit ? Quant il n'a si rice home en cest païs, sans le cors le conte Garin, s'il trovoit mes bues ne mes vaces ne mes brebis en ses prés n'en sen forment, qu'il fust mie tant hardis por les ex a crever, qu'il les en ossast cacier. Et por quoi canteroie je por vos, s'il ne me seoit ?

— Se Dix vos aït, bel enfant, si ferés ! Et tenés dis sous que j'ai ci en une borse.

— Sire, les deniers prenderons nos, mais je ne vos canterai mie, car j'en ai juré ; mais je le vos conterai se vos volés.

— De par Diu ! fait Aucassins. Encor aim je mix conter que nïent.

— Sire, nos estiiens orains ci, entre prime et tierce, si mangië*ns* no pain a ceste fontaine, ausi con nos faisons ore ; et une pucele vint ci, li plus bele riens du monde, si que nos quidames que ce fust une fée, et que tos cis bos en esclarci. Si nos dona tant del sien, que nos li eümes en covent, se vos veniés ci, nos vos desisiens que vos alissiés cacier en ceste forest ; qu'il i a une beste que, se vos le poiiés prendre, vos n'en donriiés mie un des menbres por cinc cenz mars d'argent, ne por nul avoir ; car li beste a tel mecine que, se vos le poés prendre, vos serés garis de vo mehaig ; et dedens trois jors le vos covien*t* avoir prisse, et se vos ne l'avés prise, jamais ne

§ **22**. 14. M, N.F, P, S corr. *savons*. But the imperfect has more force. 23. *qu'il* : MS. *ql*. 36. MS. *des sien* (cf. § 12, l. 8 : § 16, l. 7).

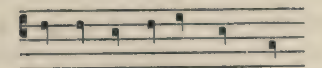
le verrés. Or le caciés se vos volés et se vos volés si le laiscié*s*, car je m'en sui bien acuités vers li.

— Bel enfant, fait Aucassins, assés en avés dit, et D*i*x le me laist trover !

Or se cante.



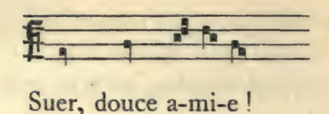
23 Aucassins o-ï les mos



De s'amie o le gent cors ;
Mout li entrerent el cors.
Des pastoriax se part tost,
Si entra el parfont bos.
Li destriers li anble tost,
Bien l'enporte les galos.
Or parla, s'a dit trois mos :
— Nicolete o le gent cors,
Por vos sui venus en bos ;
Je ne caç ne cerf ne porc,
Mais por vos siu les esclos.
Vo vair oiel et vos gens cors,
Vos biax ris et vos dox mos
Ont men cuer navré a mort.
Se Dix plaist le Pére fort,
Je vous reverai encor,

§ **22**. 46. MS. *enfait* (cf. § 18, l. 12). | MS. *dx* : M, N.F, P *Dex* : S *dix*.

§ **23**. 13. P (followed by S in later editions) corr. *oeil*. 16. P *Dex* : S corr. *diu*.



Or diënt et content et fabloient.

24 Aucassins ala par le forest de voie en voie, et li destriers l'en porta grant aleüre. Ne quidiés mie que les ronces et les espines l'esparnaiscent ! Nenil niënt ; ains li desronpent ses dras qu'a painnes peüst on nouer des*us* el plus entier, et que li sans li isci des bras et des costés et des gan*be*s en quarante lius u en trente, qu'aprés le vallet peüst on suïr le trace du sanc qui caoit sor l'erbe. Mais il pensa tant a Nicolete sa douce amie qu'i*l* ne sentoit ne mal ne dolor. Et ala tote jor parmi le forest si faitement que onques n'oï noveles de li. Et quant il vit que li vespres aproçoit, si comença a plorer por çou qu'il ne le trovoit. Tote une viés voie herbeuse cevaucoit, s'esgarda

§ 24. 1. *de voie en voie* : S was the first to read these words, though once deciphered there is no doubt about them. All previous editors had been content to follow Méon's guess, *devers Nicolete.* 4. All editors but S read *en* for *on* ; but the letter is not formed as this copyist forms his *e.* | All editors print *desus*, without questioning ; but the last two letters seem doubtful in the present state of the parchment. The *u* more resembles *e*, or even *a*, while the second letter might be *l* or *i*. There is no trace of the second stroke to form *f*, the mark that has perhaps been taken for one being, apparently, merely dirt in the grain of the vellum, helped by a crease, which gives the impression of a line. At the same time, it is difficult to suggest any word that would give more satisfactory sense to this troublesome passage, and the parchment is so rubbed that the missing strokes may have once existed. If so, they were perhaps more legible in the time of Ste. Palaye (1752), who renders the passage : "Ses habits en furent tous déchirés, & il n'en restoit pas un morceau à recoudre l'un par dessus l'autre." 8. M, N.F, P *que ne*. But MS. has $\overset{i}{q}$. 12. The MS. has *ceuaucoit . l* : all the editors have taken the point for *i*, and read *cevaucoit. Il* : the point seems to me too small and too far from the *l* for this, and I think it more likely that *l* is an unfinished *ſ* (cf. § 3, l. 16) ; *Tote une viés voie herbeuse cevaucoit,*

devant lui enmi le voie, si vit un vallet tel con je vos dirai. Grans estoit et mervellex et lais et hidex ; il avoit une grande hure plus noire q'une carbouclée, et avoit plus de planne paume entre deus ex, et avoit unes grandes joes, et un grandisme nés plat, et unes grans narines lées, et unes grosses lévres plus rouges d'une carbounée, et uns grans dens gaunes et lais ; et estoit cauciés d'uns housiax et d'uns sollers de buef fretés de tille dusque deseure le genol ; et estoit afulés d'une cape a deus envers ; si estoit apoiiés sor une grande maçue. Aucassins s'enbati sor lui, s'eut grant paor quant il le sorvit.

— Biax frére, Dix t'i aït !

— Dix vos benie ! fait cil.

— Se Dix t'aït, que fais tu ilec ?

— A vos que monte ? fait cil.

— Niënt, fait A*u*cassins ; je nel vos demant se por bien non.

— Mais por quoi plourés vos, fait cil, et faites si fait duel ? Certes, se j'estoie ausi rices hom que vos estes, tos li mons ne me feroit mie plorer.

— Ba ! me connissiés vos ? fait Aucassins.

— Oje, je sai bien que vos estes Aucassins li fix le conte ; et se vos me dites por quoi vos plorés, je vos dirai que je faç ci.

— Certes, fait Aucassins, je le vos dirai molt volentiers. Je vig hui matin cacier en ceste forest, s'avoie un blanc levr*i*er, le plus bel del siecle, si l'ai perdu ; por ce pleur jou.

— Os ! fait cil, por le cuer que cil sires eut en sen

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s'esgarda, &c. In the narrative style of this work, sentences that might be dependent are frequently made co-ordinate : "along an old grassy way he was riding, and looked," instead of "as he was riding he looked." In his 4th and succeeding editions S adopted my reading. 16. *planne* : P *plaine* : S *plainne*. 27. *fait* : MS. *fiat* (cf. § 10, l. 63).

ventre ! que vos plorastes por un cien puant ! Mal dehait ait qui jamais vos prisera, quant il n'a si rice home en ceste terre, se vos péres l'en mandoit dis u quinze u vint qu'il ne les eüst trop volentiers *donés*, et s'en esteroit trop liés. Mais je doi plorer et dol faire.

— Et tu de quoi, frére ?

— Sire, je le vous dirai. J'estoie luiés a un rice vilain, si caçoie se carue ; quatre bues i avoit. Or a trois jors qu'il m'avint une grande malaventure, que je perdi le mellor de mes bues, Roget, le mellor de me carue, si le vois querant. Si ne mengai ne ne buç trois jors a passés ; si n'os aler a le vile, c'on me metroit en prison, que je ne l'ai de quoi saure. De tot l'avoir du monde n'ai je plus vaillant que vos veés sor le cors de mi. Une lasse mere avoie, si n'avoit plus vaillant que une keutisele, si li a on sacie de desou*s* le dos, si gist a pur l'estrain ; si m'en poise assés plus que de mi. Car avoirs va et vient ; se j'ai or perdu, je gaaignerai une autre fois, si sorrai mon buef quant je porrai ; ne ja por çou n'en plouerai. Et vos plorastes por un cien de longaigne ! Mal dehait ait qui jamais vos prisera !

— Certes tu es de bon confort, biax frere ; que benois soies tu ! Et que valoit tes bues ?

— Sire vint sous m'en demande on ; je n'en puis mie abatre une seule maaille.

— Or tien, fait Aucassins, vint que j'ai ci en me borse, si sol ten buef !

§ 24. 45. P (followed by S after his 1st ed.) corr. *eüst* to *envoiast* : S (1st ed.) *eüst . . . donés* as here. In the MS. *eust* is clearly written, and *volentiers* is the last word in the line. Our copyist's mistakes so often occur at the turn of the line or column that I feel convinced that is the case here, and some word has been omitted. I therefore print Suchier's first correction. 48. S *liués* : P *luiés*. The MS. seems clearly *luies*. 50. *le* : MS. *li* : corr. P. 60. P corr. *plorerai*. 65. *sous* : P *sols*. MS. *ſ* with stroke (cf. § 18, l. 34 and note thereon). 67. P followed by S supplies *sols* (*sous*) after *vint*.

— Sire, fait il, grans mercis ! Et Dix vos laist trover ce que vos querés !

Il se part de lui ; Aucassins si cevauce. La nuis fu bele et quoie, et il erra tant qu'il vint *a la voie u li set cemin aforkent*, si *esgarda devant lui si vit le loge que* Nicolete *avoit faite* ; *et le loge estoit forrèe* defors et dedens et par deseure et devant de flors, et estoit si bele que plus ne pooit estre. Quant Aucassins le perçut, si s'aresta tot a un fais, et li rais de le lune feroit ens.

— E Dix ! fait Aucassins, ci fu Nicolete me douce amie, et ce first ele a ses beles mains. Por le douçour de li et por s'amor me descenderai je ore ci, et m'i reposerai anuit mais.

Il mist le pié fors de l'estrier por descendre, et li cevaus fu grans et haus. Il pensa tant a Nicolete se trés douce amie, qu'il caï si durement sor une piére que l'espaulle li vola hors du liu. Il se senti molt blecié, mais il s'efforça tant au mix qu'il peut, et ataca son ceval a l'autre main a une espine ; si se torna sor costé, tant

§ **24**. 72. A tear at the foot of the leaf in the MS. has here destroyed all but the first two or three letters of the last three lines. After several attempts, I gave up the somewhat barren task of trying to compose an emendation which should exactly fill the space, and fit all the traces of letters left. The first line in the MS. has a few minute traces of the tops of letters, which are difficult to supply : perhaps *ſ* or *f* near the beginning ; *i* superscript, or the top of *d*, near the end. The letters at the beginning of the next line look more like *ſu*, or possibly *ſi* and the first stroke of *r*, than *ſi* and the first stroke of *u*. Suchier made a gallant attempt to comply with all the conditions in his emendation, which is as follows : *Vin*[*t pres de la u li set cemin aforkent*] *si* [*vit devant lui le loge*, *que vos savés que*] *Nicolete* [*avoit faite*, *et le loge estoit forree*], and I have printed a modification of this, sufficient to give the pretty evident sense, though the words, in MS., would not exactly fit the requirements of the space. Suchier's *pres de la* and *que vous savés* are very watery, and nothing like them occurs in this work. I have substituted phrases from other parts of the work itself, taking *voie* from § 19, l. 6 : *esgarda devant lui* from § 24, l. 12. 86. *tant* : P followed by S corr. *tout*. In the MS. *tant* is unusually clear (see note).

qu'il vint tos souvins en le loge. Et il garda parmi un trau de le loge, si vit les estoiles el ciel, s'en i vit une plus clére des autres, si conmença a dire :

Or se cante.



25 — Estoile-te, je te voi,



Que la lune trait a soi ;
Nicolete est aveuc toi,
M'amiëte o le blont poil.
Je quid (que) Dix le veut avoir
Por la l*umiéré* de s*oir*.

§ **24**. 88. S corr. *jut.* P calls this a happy conjecture, but I cannot agree. The author's vivid realization of his own scenes would certainly not be satisfied without the suggestion of how his maimed hero got himself into the bower.

§ **25**. 4. *le* : MS. *leb* or *les* (the last letter altered from *ſ* to *b*, or *vice versa*). | M *les blons* : N.F *les blont* : P, S *le blont.* 6. The older editions, Méon, N.F, Paris, print this line—

Por la biauté des . . . .

(The two latter omit *des*.) To Suchier belongs the credit of having, from the slight remaining traces, restored the line almost certainly as it should be. This reading precisely corresponds with all indication of space and fragments of letters, besides giving very good and poetical sense.

The partial destruction of this line, and complete disappearance of the last three lines of the column, are due to the tear mentioned on the previous page.

The three missing lines are supplied, conjecturally, by Gaston Paris (*Romania*, xxix, 290) :

Que par li plus clére soit.
Bele amie, ne te voi.
Pleüst or au sovrain roi.

. . . . . .
. . . . . .
. . . . . .

Que que fust du recaoir,
Que fuisse lassus o toi !
Ja te baiseroie estroit.
Se j'estoie fix a roi,
S'afferriés vos bien a moi,



Suer, douce a-mi-e !

Or diënt et content et fabloient.

26 Quant Nicolete oï Aucassin, ele vint a lui, car ele n'estoit mie lonc. Ele entra en la loge, si li jeta ses bras au col, si le baisa et acola.

— Biax doux amis, bien soiiés vos trovés !

— Et vos, bele douce amie, soiés li bien trovée !

Il s'entrebaissent et acolent, si fu la joie bele.

— Ha ! douce amie, fait Aucassins, j'estoie ore molt bleciés en m'espaulle, et or ne senç ne mal ne dolor puis que je vos ai !

Ele le portasta et trova qu'il avoit l'espaulle hors du liu. Ele le mania tant a ses blances mains et porsaca, si con Dix le vaut, qui les amans ainme, qu'ele revint a liu. Et puis si prist des flors et de l'erbe fresce et des fuelles verdes, si le loia sus au pan de sa cemisse, et il fu tox garis.

— Aucassins, fait ele, biaus dox amis, prendés consel que vous ferés ! Se vos péres fait demain cerquier ceste

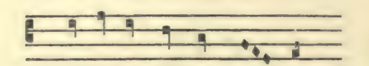
§ **26**. 12. *a liu* : S corr. *au*, but P does not regard any emendation as necessary. Or if it be, he says, it should be *a son liu*.

forest, et on me trouve, que que de vous aviegne, on m'ocira.

— Certes, bele douce amie, j'en esteroie molt dolans ! Mais se je puis, il ne vos tenront ja.

Il monta sor son ceval, et prent s'amie devant lui, baisant et acolant ; si se metent as plains cans.

Or se cante.



27 Aucassins li biax, li blons,

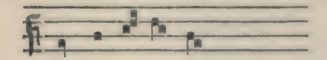


Li gentix, li a-mor-ous,
Est issus del gaut parfont,
Entre ses bras ses amors
Devant lui sor son arçon.
Les ex li baise et le front,
Et le bouce et le menton.
Ele l'a mis a raison :
— Aucassins, biax amis dox,
En quel tere en irons nous ?
— Douce amie, que sai jou ?
Moi ne caut u nous aillons,
En forest u en destor,
Mais que je soie aveuc vous !
Passent les vaus et les mons,
Et les viles et les bors ;

§ **26**. 22. P corr. *monte*, the following verbs being in the present tense.

§ **27**. 13. After *destor* in the MS. stands *i*, or an unfinished letter, a little way off, probably the first stroke of *m* accidentally carrying on this line to the next. Hence the earlier editors, including P, read *destors*.

A la mer vinrent au jor,
Si descendent u sablon,



Lés le ri-va-ge.

Or diënt et content et fabloient.

28 Aucassins fu descendus entre lui et s'amie, si con vous avés oï et entendu. Il tint son ceval par le resne et s'amie par le main, si conmencent aler selonc le rive. . . . . Il les acena, et il vinrent a lui ; si fist tant vers aus qu'i*l* le missen*t* en lor nef. Et quant il *f*urent en haute mer, une tormente leva, grande et mervelleuse, qui les mena de tere en tere, tant qu'il arivérent en une tere estragne, et entrérent el port du castel de Torelore. Puis demandérent qués terre c'estoit ; et on lor dist que c'estoit le terre le roi de Torelore. Puis demanda quex hon c'esto*i*t, ne s'il avoit gerre ; et on li dist :

— Oïl, grande.

§ 28. 4. Some words are evidently wanting here, as noticed by all editors. Probably, as Suchier suggests, the missing sentence ended also in *le rive*, and the copyist took the wrong one as his cue. The mistake occurs, as so often, at the turning of a line. The sense is evident, and very few words are needed to complete it. It could hardly be more than two or three lines, at most, which would be slipped in this way. Suchier supplies [*Et Aucassins vit passer une nef, s'i apercut les marceans qui sigloient tot pres de le rive.*] The word *sigler*, "to sail," does not occur in this work ; nor any phrase like *vit passer*. I should prefer something like the following : [*Et Aucassins esgarda par devers la mer, si vit une nef de marceans qui nageoient prés de le rive.*] *esgarda* from § 24 ; *nagiérent* occurs § 36. 6. The parchment is rubbed in the MS. here, and two or three letters have disappeared. 11. *gerre* : MS. *gre* with abbreviation sign for *er* : P, S corr. *guerre* (cf. § 10, ll. 39, 40).

Il prent congié as marceans, et cil le conmandérent a Diu. Il monte sor son ceval, s'espée çainte, s'amie devant lui, et erra tant qu'il vint el castel. Il demande u li rois estoit, et on li dist qu'il gissoit d'enfent.

— Et u est dont se fenme ?

Et on li dist qu'ele est en l'ost, et si i avoit mené tox ciax du païs. Et Aucassins l'oï, si li vint a grant mervelle. Et vint au palais et descendi entre lui et s'amie ; et ele tint son ceval, et il monta u palais, l'espée çainte, et erra tant qu'il vint e*n* le canbre u li rois gissoit.

Or se cante.



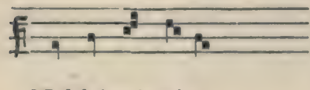
29 En le canbre entre Aucassins,



Li cortois et li gentis ;
Il est venus dusque au lit,
Alec u li rois se gist ;
Par devant lui s'arestit,
Si parla, oés que dist :
— Diva ! fau*s*, que fais tu ci ?
Dist li rois :—Je gis d'un fil.
Quant mes mois sera conplis,
Et je sarai bien garis,
Dont irai le messe oïr,

§ 28. 17. P, S corr. *enfant.*
§ 29. 10. S corr. *serai*, unnecessarily according to P.

Si com mes ances*tres fist*,
Et me grant guerre esbaudir
Encontre mes anemis ;



Nel lai-rai mi-e.

*Or diẽnt et conten*t *et fab*l*oient.*

30 Quant Aucassins oï ensi le roi parler, il prist tox les dras qui sor lui estoient si les houla aval le canbre. Il vit deriére lui un baston ; il le prist, si torne, si fiert, si le bati tant que mort le dut avoir.

— Ha ! biax sire, fait li rois, que me demandés vos ? Avés vos le sens dervé, qui en me maison me batés ?

— Par le cuer Diu ! fait Aucassins, malvais fix a putain, je vos ocirai se vos ne m'afiés que jamais hom en vo tere d'enfant ne gerra !

Il li afie ; et quant il li ot afié :

— Sire, fait Aucassins, or me menés la u vostre fenme est en l'ost !

§ **29.** 12. At the foot of this leaf in the MS. there is an irregular tear, which fortunately, however, has not done so much damage as the tear on the previous leaf. This tear was mended by a piece of parchment pasted over the *verso* of the lower part of the leaf, as described below in crit. note to § 31, l. 2. Of this line (the last in column 78 *b*), the latter half has been affected by this tear ; the lower part of several letters being torn off, and several having altogether disappeared. The parchment seems not to have torn clean, but to have peeled slightly at the edges, on the *recto* side of the leaf. In consequence, while more of the letters are gone on this side, the letters on the *verso* show through, and have undoubtedly hitherto confused the reading. I have little doubt that what I have printed is the genuine reading. (See note in my Facsimile Edition.) M, N.F, *ancissor fist* ; P *ancestre fist* : S *ancestre ains tint.* Strictly *ancestre* should not take the final *s* in the nominative ; but *péres*, which belongs to the same declension, is found, § 2 etc.

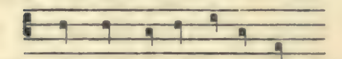
— Sire, volentiers, fait li rois.

Il monte sor un ceval, et Aucassins monte sor le sien, et Nicolete remest es canbres la roïne. Et li rois et Aucassins cevaucièrent tant qu'il vinrent la u la roïne estoit, et trovèrent la bataille de pom(e)s de bos waumonnés et d'ueus et de frés fromages. Et Aucassins les conmença a regarder, se s'en esme*r*vella molt durement.

Or se cante.



31 Aucassins est a-rest-és



Sor son arçon acoutés,
Si coumence a regarder
Ce plenier estor canpel.
Il avoient aportés
Des fromage*s* frés assés,
Et puns de bos waumonés,
Et grans canpegneus canpés.
Cil qui mix torble les gués
Est li plus sire clamés.
Aucassins, li prex, li ber,
Les coumence a regarder,

§ **30.** 15. *rois* : MS. *rais.* 17. *poms* : P corr. for *pomes* which is never masc.

§ **31.** 2. S first read this line, which is omitted in all editions previous to his ; a piece of parchment having been pasted over the torn edge in the MS., and concealing the line as well as the second stave of the musical notation. 8. M, N.F, P *caupés* (=*coupés*) ; but the *n* in the MS. is clear.



S'en prist a ri-re.

Or diënt et content et flabent.

32 Quant Aucassins vit cele mervelle, si vint au roi si l'apele :

— Sire, fait Aucassins, sont ce ci vostre anemi ?

— Oïl, sire, fait li rois.

— Et vouriiés vos que je vos en venjasse ?

— Oje, fait il, volentiers.

Et Aucassins met le main a l'espée, si se lance enmi ax, si conmence a ferir a destre et a senestre, s'en ocit molt. Et quant li rois vit qu'i*l* les ocioit, il le prent par le frain et dist :

— Ha ! biax sire, ne les ociés mi*e* si faitement !

— Conment, fait Aucassins, en volés vos que je vos venge ?

— Sire, dist li rois, trop en avés vos fait. Il n'est mie costume que nos entrocions li uns l'autre.

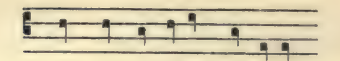
Cil tornent en fuies ; et li rois et Aucassins s'en repairent au castel de Torelore. Et les gens del païs diënt au roi qu'il cast Aucassin(s) fors de sa tere, et si detiegne Nicolete aveuc son fil, qu'ele sanbloit bien fenme de haut lignage. Et Nicolete l'oï, si n'en fu mie lie, si conmença a dire :

Or se cante.

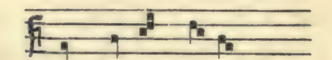


33 — Sire rois de To-re-lo-re,

§ **32**. 12. P (followed by S after his first edition) corr. *Enne* (see note). 19. P conjectures *a ues* or *ueus son fil*.



Ce dist la bele Nichole,
Vostre gens me tient por fole.
Quant mes dox amis m'acole,
Et il me sent grasse et mole,
Dont sui jou a tele escole,
Baus, ne tresce, ne carole,
Harpe, gigle, ne viole,
Ne deduis de la nimpole



N'i vauroit mi-e.

Or diënt et content et flaboient.

34 Aucassins fu el castel de Torelore, et Nicolete s'amie, a grant aise et a grant deduit, car il avoit aveuc lui Nicolete sa douce amie que tant amoit. En ço qu'il estoit en tel aisse et en tel deduit, et uns estores de Sarrasins vinrent par mer s'asalirent au castel si le prissent par force. Il prissent l'avoir, s'en menérent caitis et kaitives. Il prissent Nicolete et Aucassin, et si loiérent Aucassin les mains et les piés, et si le jetérent en une nef et *Nicolete* en une autre. Si leva une tormente par mer qui les espartist. Li nés u Aucassins estoit ala

§ 33. 6. M, N.F, S *cele*, but the MS. has *tele*.

§ 34. 1. S omits *et Nicolete s'amie* as redundant : P (*Romania*, xxix. 290) suggests that a whole section of prose and another of verse have been accidentally omitted, in which were related the results of the attempt to wed Nicolete to the king of Torelore's son. 9. The MS. has *auc'*, a penman's slip, corrected by all editors. 10. *mer* is read by all editors; but the contraction in the MS. should strictly read *mur* or *mor*. The next word in the MS. is $\bar{q}$ (=*que*) instead of $\overset{i}{q}$, corr. by all editors.

tant par mer waucrant qu'ele ariva au castel de Biaucaire ; et les gens du païs cururent au lagan, si trovérent Aucassin, si le reconurent. Quant cil de Biaucaire virent lor damoisel, s'en fisent grant joie ; car Aucassins avoit bien més u castel de Torelore trois ans, et ses péres et se mére estoient mort. Il le menérent u castel de Biaucaire, si devinrent tot si home ; si tint se tere en pais.

Or se cante.



35 Aucassins s'en est a-lés



A Biaucaire sa ci-té ;
Le païs et le regné
Tint trestout en quiteé.
Jure Diu de Maïsté,
Qu'il li poise plus assés
De Nicholete au vis cler,
Que de tot sen parenté,
S'il estoit a fin alés.
— Douce amie o le vis cler,
Or ne vous sai u quester.
Ainc Dius ne fist ce regné,
Ne par terre ne par mer,
Se t'i quidoie trover,



Ne t'i que-sis-ce !

§ **35.** 6. MS. Q^{t} *il.*

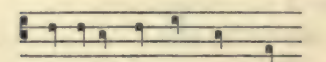
*Or diënt et content et fabloien*t.

36 Or lairons d'Aucassin, si dirons de Nicolete. La nés u Nicolete estoit *estoit* le roi de Cartage, et cil estoit ses péres, et si avoit doze frére*s*, tox princes u rois. Quant il virent Nicolete si bele, se li portérent molt grant honor et fisent feste de li ; et molt li demandérent qui ele estoit, car molt sanbloit bien gentix fenme et de haut *lignage*. Mais ele ne lor sot a dire qui ele estoit ; car ele fu preé*e* petis enfes. Il nagiérent tant qu'il arivérent desox le cité de Cartage ; et quant Nicolete vit les murs del castel et le païs, ele se reconut qu'ele i avoit esté norie, et preé*e* petis enfes ; mais ele ne fu mie si petis enfes que ne seüst bien qu'ele avoit esté fille au roi de Cartage, et qu'ele avoi*t* esté norie en le cité.

Or se cante.



37 Nichole, li preus, li sage,



Est a-ri-vée a ri-va-ge ;
Voit les murs et les astages,

§ **36**. 2. The second *estoit* (or *fu*) has plainly slipped, the omission being, as so often, at the turn of the line. 7. Either *lignage* as in § 32, l. 20, or *parage* which S supplies, as in § 3, l. 12, § 37, l. 6, § 40, 17, has been omitted. 13. In N.F (followed by P whose edition was mainly a collation of N.F) the nine words *esté* to *avoit* have been accidentally omitted, no doubt from picking up the wrong *avoit*, precisely the same mistake as the copyist appears to have made in § 28.

§ **37**. 3. P corr. *estages*.

Et les palais et les sales ;
Dont si s'est clamée lasse :
— Tant mar fui de haut parage,
Ne fille au roi de Cartage,
Ne cousine l'amuaffle !
Ci me mainnent gent sauvage(s).
Aucassin*s*, gentix et sages,
Frans damoisiax honorables,
Vos douces amors me hastent,
Et semonent et travaillent.
Ce doinst Dix l'esperitables
C'oncor vous tiengne en me brace,
Et que vos baissiés me face,
Et me bouce et mon visage,



Damoi-siax si-re !

Or diënt et content et fabloient.

38 Quant li rois de Cartage oï Nicolete ensi parler, il li geta ses bras au col.

— Bele douce amie, fait il, dites moi qui vos estes ; ne vos esmaiiés mie de mi !

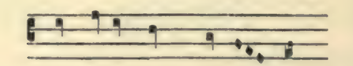
— Sire, fait ele, je sui fill*e* au roi de Cartage, et fui preée petis enfes, bien a quinze ans.

Quant il l'oïrent ensi parler, si seurent bien qu'ele disoit voir ; si fissen*t* de li molt grant feste, si le menérent u palais a grant honeur si conme fille de roi. Baron li vourent doner un roi de paiiens, mais ele n'avoit cure de marier. La fu bien trois jors u quatre. Ele se

§ **37**. 9. P corr. *gent sauvage* : S *gens sauvages.*
§ **38**. 5. MS. *filla.*

porpensa par quel engien ele porroit Aucassin querre. Ele quist une viële, s'aprist a viëler ; tant c'on le vaut marier un jor a un roi, rice paiie*n* ; et ele s'enbla la nuit, si vint au port de mer, si se herbega ciés une povre fenme sor le rivage. Si prist une herbe, si en oinst son cief et son visage, si qu'ele fu tote noire et tainte. Et ele fist faire cote et mantel et cemisse et braies, si s'atorna a guise de jogleor. Si prist se viële, si vint a un marounier, se fist tant vers lui qu'il le mist en se nef. Il dreciérent lor voile, si nagiérent tant par haute mer qu'il arivérent en le terre de Provence. Et Nicolete issi fors, si prist se viële, si ala viëlant par le païs tant qu'ele vint au castel de Biaucaire, la u Aucassins estoit.

Or se cante.



39 A Biaucaire sous la tor



Estoit Aucassins un jor ;
La se sist sor un perron,
Entor lui si franc baron.
Voit les herbes et les flors,
S'oit canter les oisellons ;
Menbre li de ses amors,
De Nicholete le prox,
Qu'il ot amée tans jors ;
Dont jete souspirs et plors.
Es vous Nichole au peron,
Trait viële, trait arçon,

Or parla, dist sa raison :
— Escoutés moi, franc baron,
Cil d'aval et cil d'amont !
Plairoit vos oïr un son
D'Aucassin un franc baron,
De Nicholete la prous ?
Tant durérent lor amors,
Qu'il le quist u gaut parfont.
A Torelore u dongon
Les prissent paiien un jor.
D'Aucassin rien ne savons ;
Mais Nicolete la prous
Est a Cartage el donjon ;
Car ses pére l'ainme mout,
Qui sire est de cel roion.
Doner li volent baron
Un roi de paiiens felon.
Nicolete n'en a soing,
Car ele aime un dansellon,
Qui Aucassins avoit non.
Bien jure Diu et son *non*,
Ja ne prendera baron,
S'ele n'a son ameor,



Que tant de-si-re.

Or diënt et content et flablent.

40 Quant Aucassins oï ensi parler Nicolete, il fu molt liés ; si le traist d'une part, se li demanda :

§ **39**. 33. M, followed by all editors, supplies *non*, some word having been evidently omitted, probably ending in *on*. But see note to § 23, l. 2.

— Biax dous amis, fait Aucassins, savés vos niënt de cele Nicolete dont vos avés ci canté ?

— Sire, oje ; j'en sai con de le plus france creature et de le plus gentil et de le plus sage qui onques fust née. Si est fille au roi de Cartage, qui le prist la u Aucassins fu pris, si le mena en le cité de Cartage, tant qu'il seut bien que c'estoit se fille ; si en fist molt grant feste. Si li veut on doner cascun jor baron un des plus haus rois de tote Espaigne. Mais ele se lairoit ançois pendre u ardoir qu'ele en presist nul, tant fust rices.

— Ha ! biax dox amis, fait li quens Aucassins, se vous voliiés raler en cele terre, se li dissisciés qu'ele venist a mi parler, je vos donroie de mon avoir tant con vos en oseriés demander ne prendre. Et saciés que por l'amor de li ne voul je prendre fenme, tant soit de haut parage, ains l'atenç, ne ja n'arai fenme se li non. Et se je le seüsce u trover, je ne l'eüsce ore mie a querre.

— Sire, fait ele, se vos çou faissiés, je l'iroie querre, por vos et por li que je molt aim.

Il li afie, et puis se li fait doner vint livres. Ele se part de lui, et il pleure por le douçor de Nicolete. Et quant ele le voit plorer :

— Sire, fait ele, ne vos esmaiiés pas ; que dusqu'a pou le vos arai en ceste vile amenée, se que vos le verrés.

Et quant Aucassins l'oï, si en fu molt liés. Et ele se part de lui, si traist en le vile a le maison le viscontesse, car li visquens ses parrins estoit mors. Ele se herb*e*ga la, si parla a li tant qu'ele li gehi son afaire, et que le viscontesse le recounut, et seut bien que c'estoit Nicolete, et qu'ele l'avoit norrie. Si le fist laver et baignier et

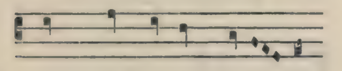
§ 40. 17. S corr. *voil* (1st ed. *veul*) : P thinks *voul* may stand (*Romania*, xxix. 289). 29. S was the first to suggest *herbega* (the *be* accidentally omitted), cf. § 38, l. 15. It is possible that the copyist himself tried to correct his mistake, and intended *se*^{r}*b*$^{>}$*ga* = *s'erberga*.

sejorner uit jors tous plains. Si prist une herbe qui avoit non Esclaire, si s'en oinst, si fu ausi bele qu'ele avoit onques esté a nul jor. Se se vesti de rices dras de soie, dont la dame avoit assés, si s'assist en le canbre sor une cueute pointe de drap de soie ; si apela la dame et li dist qu'ele alast por Aucassin son ami. Et ele si fist. Et quant ele vint u palais, si trova Aucassin qui ploroit et regretoit Nicolete s'amie, por çou qu'ele demouroit tant. Et la dame l'apela, si li dist :

— Aucassins, or ne vos dementés plus, mais venés ent aveuques mi, et je vos mosterai la riens el mont que vos amés plus ; car c'est Nicolete vo d*o*uce amie qui de longes terres vos est venue querre.

Et Aucassins fu liés.

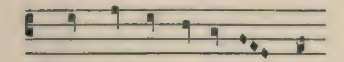
Or se cante.



41 Quant or entent Aucassins



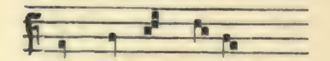
De s'amie o le cler vis,



Qu'ele est venue el pa-ïs,
Or fu liés, ainc ne fu si.
Aveuc la dame s'est mis,
Dusqu'a l'ostel ne prist fin.
En le cambre se sont mis,

§ **40**. 33. MS. *viii* : P *uit* : S *wit.*

La u Nicholete sist.
Quant ele voit son ami,
Or fu lie, c'anc ne fu si.
Contre lui en piés sali.
Quant or le voit Aucassins,
Andex ses bras li tendi,
Doucement le recoulli,
Les eus li baisse et le vis.
La nuit le laissent ensi,
Tresqu'au demain par matin
Que l'espousa Aucassins ;
Dame de Biaucaire en fist.
Puis vesquirent il mains dis,
Et menérent lor delis.
Or a sa joie Aucasins,
Et Nicholete autresi.
No cantefable prent fin ;



N'en sai plus di-re.

NOTES

NOTES

P. 1, § 1, l. 2. **antif**: this word in the MS. may be almost equally well read *caitif.* The earliest (1752) transcriber of the MS., Lacurne de Sainte-Palaye, read it *antif*; and it is so printed in the catalogue of MSS. in the Bibliothèque Nationale. M. Méon, however, in editing the original text for the first time (for the new edition of Barbazan's *Fabliaux et Contes*, Paris, 1808), transcribed the word as *caitif*, with the following note: "M. de Sainte-Palaye a copié *antif*, mais il n'existe pas dans le manuscrit, et il ne signifieroit rien ici, puisque il ne seroit que la répétition du mot précédent : il en convient lui-même dans sa copie qui est à la Bibliothèque de l'Arsenal."[1] In 1899, however, the reading *antif* was revived by Alfred Schulze in a review of Suchier's fourth edition,[2] and in *Romania* (xxix. 288) Gaston Paris gave this reading his unhesitating adhesion as the actual word in the MS. He could find, however, no parallel to this conjunction of the two words *viel antif* without the copula *et* to link them; and makes the suggestion that the original reading may have been *tens antif*, which is at all events a preferable guess to Suchier's *duel caitif.*[3] The author of *Aucassin* seems to have been quite equal to treating words or phrases according to his own pleasure; and I can see no sufficient reason for not leaving these words just as they stand in the MS., and taking "the ancient old man" as the author's half playful description of himself.

Schulze recalls that the name of Roland's horse was *Vielantif*,

[1] It is interesting to compare the absolute certainty of M. Méon's decision, experienced transcriber of early MSS. as he was, with the no less assured decision of modern experts in favour of the reading *antif.* I think myself the scale only just dips for *antif*; and in placing it in the text am influenced much by my great respect for the opinion of M. Gaston Paris.

[2] *Archiv für das Studium der neueren Sprachen*, cii. 224.

[3] To judge from his use of unique or unusual words.

which leads Suchier to play with the notion of this name having been adopted by, or being the actual name of, the unknown author of *Aucassin*.

P. 1, § 1, l. 4. **Aucassins**: the "cas sujet," although in apposition to the "régime." This occurs occasionally in O.F.

P. 1, § 1, l. 7. **o le cler vis**, "with the bright face," or "complexion." The expression occurs eleven times in this work, and always in the verse. It is very common in O.F. poetry. The English equivalent is "bright of blee," as in the *Marriage of Sir Gawaine*, Percy Reliques:

> And there he hath wth him Queene Genevr
> Yt bride so bright of blee.

It is not absolutely necessary to put a question mark at the end of this line. Gaston Paris prefers to take the introductory word *qui* not as an interrogative, but in the sense of "Whoso would wish," a construction frequently found in O.F., with or without any apodosis, in a sort of exclamatory way.

P. 1, § 1, l. 8. This line is hypermetric. It is easy to omit the second *est*. The versification adheres so strictly to the seven syllables that the few instances of hypermetric lines are probably mistakes. § 21, l. 8; § 25, l. 5.

P. 2, § 2, ll. 11-13. The description of Aucassin is almost word for word the same as that of Nicolete, § 12, ll. 18-20; both being the conventional description of good looks in the literature of the *Chanson de Geste*. With *menus recercelés*, compare *droites noires*, § 12, l. 27, the qualifying adjective in apposition, instead of an adverb.

In mediaeval Romances no other eyes were thought beautiful but *les iex vairs*, but what was precisely meant by this word has been differently understood. The word is undoubtedly derived from the Latin *varius*; but in later times it appears to have got spelled *ver*, *verz*, and to have been sometimes confused with *vert*, "green." The praises of eyes of this hue caused, not unnaturally, some surprise to critics. (*v.* Roquefort, *Glossaire de la Langue Romane*, s.v. "Vair.")

It has been a question whether the word refers purely to the colour of the eyes, or to their brightness and glancing. Thus in the *Roman de la Rose*, l. 533:—

> Les yex ot plus vairs c'uns faucons,

the gloss of M. Francisque Michel is *perçants*; and if we translate the line literally—"uns faucons" being the subjective case—"she had her eyes more *vair* than a falcon (has)," this seems a very likely explanation, as the eyes of a (peregrine) falcon are not grey, but a "dark hazel brown" (Morris); but they are at the same time very "piercing" or "flashing." On the other hand, in the English version of the *Roman de la Rose*, usually printed among Chaucer's works, this line is rendered,

Hir yen grey as is a faucoun;

where, manifestly, the allusion is to the general colour of the bird, which is on the back a "deep bluish grey, shaded off into ash colour"; and in the *Roman de Fierabras* occurs "Les ex vairs et rians plus d'un faucon mué," where, apparently, the idea is the same.[1]

Again we find such a comparison as

Les iex ot vairs come cristal
(Barbazan, ed. Méon, iii. 239),

where at first sight it would seem the point of likeness must be the flashing, or brightness: but the equivalent comparison in English is "eyen grey as crystalle stone" (*Sir Eglamour*, in the *Thornton Romances*), and "eyen grey as glas" (Chaucer, *Prologue*, 152); with regard to which it has been suggested that these "grey" eyes mean much the same as we now call "blue." (See *Thornton Romances*, ed. by Halliwell for Camden Soc., p. 280, note on the passage above cited.)

But the passage most decisively in favour of understanding the epithet of the colour, is that in *Li Jus Adan*, by Adam de la Halle, where the speaker, describing the effect of Love, in heightening and transfiguring the features of the loved one in the fancy of the lover, says

Si noir oel me sambloient vair

(her black eyes seemed *vair* to me). The whole passage is worth comparing with the description in *Aucassin*.

We note also that the epithet "vair" is applied to horses, as

[1] Of course in the days when hawking was a favourite pastime these comparisons were much more natural and suggestive than they seem to us now.

"Le vair Palefroi"; and "destriers blans è vairs è ferranz" (*R. de Rou*, 4100); and it is, of course, in derivation the same word as the name of the kind of fur called "Vair."

On the whole it seems best to take "iex vairs" to mean eyes of a bluish grey; though it seems probable that before the word froze into an *epitheton constans* no very decided distinction was made between the brightness and colour of eyes, so that the epithet as originally bestowed included both, and referred to the general appearance of bright, transparent-looking eyes, which qualities, we may observe, are usually more noticeable in eyes of a blue or grey colour. We could very easily understand how comparisons (as, to glass or crystal), first formulated when the epithet had a more general meaning, would survive in literary use after the word itself had acquired a more exact definition, or taken on such a distinct "connotation" as would arise when it was most familiar as the name of a fur.

(*v.* Roquefort's *Glossaire*; Raynouard's *Lexique Roman*; Du Méril's glossary at end of *Floire et Blanceflor*; and Halliwell's *Thornton Romances*, loc. cit.)

P. 3, § 2, l. 39. **qu'ele ne fust bien enploiie en li**: lit. "that it (the honour) were not well employed in her"; a common phrase: cf.

Certes li mons
Tous fust en lui bien emploiez.
(Guiot de Provins, *Bible*, 343, ed. Orr, p. 20, in *Œuvres*.)

P. 3, § 3, l. 3. The MS. has **N** only. If interpreted "Nicolete" as usual, this line is hypermetric. But *Nicole* is written in full in §§ 5 and 39.

P. 3, § 3, ll. 4-5. Both G. Paris and Suchier regard the construction here as requiring *la* to be understood before *li*. S. refers to § 9, l. 6, as similar, and remarks that it is usual thus to omit *le*, *la*, *les* (acc.) next *li*, *lor* (dat.). The sense would then run: "As to N. . . . no man can draw him from this, that his father should allow her to him." A simpler way of rendering the passage seems equally admissible: "From N. . . . no man can draw him (*en* = from her, redundant as frequently in French construction) whom his father allows not to him."

P. 4, § 3, l. 8. **cointe et gaie**: cf.

Bergeronette sui, mais j'ai
Ami bel et cointe et gai.
Jeu de Robin et de Marion, 94.

P. 4, § 3, l. 16. The MS. reading is **melcraire**, which Suchier was the first editor to correct to *m'esclaire*. The verb *esclairier* is very frequently used in this collocation with *cuer*; see examples in Godefroy. The copyist perhaps forgot to add the stroke which turns *l* into long *s*; (cf. § 24, l. 12); and *craire* might be easily miswritten for *claire* by a copyist with a rather inattentive ear-memory.

P. 4, § 4, l. 2. **poroit**: the so-called conditional tense in its original use, viz. to express the future from the point of view of the past, "that he was not going to be able." Cf. *penderoit*, § 10, l. 32; *feroit*, § 20, l. 5.

P. 4, § 4, l. 4. **quens**, for *visquens*. This word occurs at the beginning of the line in the MS., as § 6, l. 14. The copyist made many errors of this kind at the turning of a line or column.

P. 5, § 4, ll. 14, 15. Cf. "Se n'est mes boins et bien ma volontés," *Huon de Bordeaux*, l. 3446.

P. 5, § 4, l. 17. **Ce gardés vous!**: until I pointed out (in my second edition) that this is the reading of the MS., all editors had printed *Or* for *Ce*, not perceiving that the author had a way of using the personal pronoun with the imperative, or using the indicative as a quasi-imperative. Cf. *Ce m'afiés vos*, § 10, l. 66; *tu l'entens* § 15, l. 12. Schulze has since adduced instances of the same use from elsewhere. See his article mentioned on p. 78.

P. 5, § 5, l. 2. The musical notation is wanting; the only instance where this occurs except at the foot of a column in the MS.

P. 5, § 5, l. 4. **a miramie**: Suchier alters this to *a mirabile*. But it is clearly written in the MS., and it seems preferable to leave it as a ἅπαξ λεγόμενον, like *cantefable* in the last section, and *tatereles* in the next. Sainte-Palaye renders the word "à la mosaïque"; the *Nouv. franç.* say "peut-être *mirum in modum*, *merveilleusement*, peut-être *à l'orientale*." If it is genuine, it has doubtless a connexion with *amir*. Godefroy calls it a "mot factice pour la rime." There is a passage in the *Chanson de Roland*, clxxxviii, worth comparing:

> De pasmeisuns en est venuz Marsilies;
> Fait sei porter en sa cambre voltice;
> Plusurs culurs i ad peinz e escrites.

P. 7, § 6, l. 30. **tatereles**: the old reading was *tateceles*. Suchier suggested *tatereles*, which is almost certainly right. It is not a word found elsewhere; but is plainly connected with the English word

"tatters." The participle *vestues* is feminine, to agree with *tatereles.* Cf. "sa chemise vestue," Littré, s.v. "vêtir."

P. 7, § 6, l. 36. **que eles**=*qui* (the relative), with perhaps a touch of consecutive intention, like the Latin relative followed by subjunctive. Cf.

> Jusqu'es gernons
> Qu'il les avait tornés et lons,
>
> *Perceval*, 8355 (ed. Potvin).

P. 8, § 7, l. 12 *et seq.* **esters, venirs, alers,** etc., are the nominative (or subjective) case singular of the infinitive used as a substantive, and seem to stand in a sort of colloquial apposition to *Nicolete.* See the corresponding passage, § 11, and compare a rather kindred passage in the *Roman de la Rose*, ll. 13805 *et seq.* (F. Michel) :

> Quant en pensant me sovenoit
> Des biaus diz, des dous aésiers,
> Des douz déduiz, des douz besiers,
> Et des très-douces acolées
> Qui s'en ierent si tost volées.

P. 9, § 8, l. 3. **ne s'oublia mie** : for *s'oublier* used absolutely as here, cf.

> Geofroiz d'Anjou ne s'est pas oblié,
>
> *Roncevalles*, p. 166,

cited by Littré, s.v.

P. 9, § 8, l. 9. **et li quens Garins** : the copula *et* is often used to mark the apodosis after conjunctions of time or place. Cf. § 18, l. 10 ; § 20, l. 13, etc.

P. 9, § 8, l. 15. **defen te** : *t* omitted no doubt owing to the following *t.* Cf. § 14, ll. 27, 34.

aïues : subj. as imperative. Perhaps a looseness due to the copyist.

P. 10, § 8, l. 39. In the MS. the abbreviation Au. may be either *Aucassins* or *Aucassin.* N.F and G. P. took it as the latter, and fu as *fa*=*fait.* But the MS. (although *fu* is like *fa*) clearly intends *fu lié*, or more strictly *liés*, as § 40, l. 46.

P. 11, § 9, l. 13. **es** has evidently slipped out from the next syllable being the same. Cf. § 17, l. 10.

P. 11, § 9 l. 17. The musical notation has been omitted, probably

from want of space; as in the MS. this is the last line in the column.

P. 11, § 10, l. 6. **Or ne quidiés vous**: either a question, "Do you not suppose?" or perhaps, better, an indicative as imperative, "You don't suppose!" See note to § 4, l. 17.

P. 11, § 10, l. 17. **douce creature**: the expression refers, apparently, to the name *Dix*, here and § 16, l. 12. Suchier says it refers to the Child Jesus.

P. 12, § 10, l. 28. **et qu'il lor abat**: strictly the *et* is superfluous, and ungrammatical; and Suchier therefore omits it. But such constructions *ad sensum* are very characteristic of the prose in this work; and to reduce them all to correct grammar would give a very incorrect idea of the real style. Compare *en covent que*, below, l. 48, and the confused construction in the passage directly after.

P. 12, § 10, l. 32. **penderoit**, "were going to hang." See note *antea*, § 4, l. 2.

P. 12, § 10, l. 33. **mescoisi**: cf. *Aliscans*, 251, "Mais Viviens ne l'a pas mescoisi."

P. 12, § 10, l. 39. The MS. has **.xx a ja dure.** Méon printed *vingt ans a ja duré*; N.F, *.xx ans jà dure*; G. Paris, *vint ans ja dure*. Suchier, first and third editions: *.xx ans a ja duré*; second, *.xx mois a ja dure*. The simplest correction is that of N.F and G. Paris. It is conceivable that the text is authentic; and the "years" are to be evolved from the sentence before, *i.e.* "Who *so long* has warred . . . *Twenty* has this war lasted."

P. 12, § 10, l. 48. **en covent que**: Suchier omits *que*. But the words *covent*, *covenant*, seem to have an attraction for *que* to follow immediately. See examples under both words in Godefroy; and cf. *antea*, § 8, l. 34, and *Perceval*, l. 9715:

Par covent
Que, se Dex de mort le desfent
Que il reviengne encore anuit.
(Ed. Potvin, iii. p. 18).

Que quant je pris is, probably, in the same construction as the last two citations: *i.e.* "that, if I took arms and went," etc.

P. 13, § 10, l. 51. The construction here is again ungrammatical. But translation of a colloquial sort is possible. Paris, followed by Suchier, puts a question mark after *baisié?* and inserts *Ce* before *m'eüstes*.

P. 13, § 10, l. 52. **ce voil je**: the MS. reads *je voil je*. Paris corrected it first. The copyist probably pronounced *ce* (*tche*) and *je* very much alike. See next note.

P. 13, § 10, l. 59. **je sui molt dolans**: the MS. has *ce sui*. Paris corrected. The copyist has elsewhere made the same correction himself, *j* being written over *c* in *jeterent*, § 18, l. 6; *je*, § 22, l. 27.

P. 13, § 10, l. 66. **m'afiés vos**: see note to § 4, l. 17.

P. 13, § 10, ll. 66 *et sqq*. Cf. *Perceval*, l. 3877:

> Apriès li fait acréanter
> . . . . .
> Ne jà, tant com il ait a vivre
> N'aura devant le castiel ost
> S'il onques puet que ne l'en ost.

P. 14, § 10, l. 75. **Borgars**: the MS. has simply the abbreviation *Bor*. Gaston Paris saw in this form a "trace intéressante de la forme originaire de ce nom, qui est le même que Burchard" (*Rom.* viii. 285).

P. 15, § 11, l. 24. Cf. *Huon de Bordeaux*, l. 1035:

> Et en après son peliçon hermin.

P. 15, § 11, l. 33. See note *antea* to § 7, l. 10.

P. 15, § 11, l. 40. **U je faç mout male fin**, "where I make a great ado, or outcry." Cf. *Perceval*, ed. Potvin, ii. ll. 92, 93:

> Et li rois en fist male fin
> Et trestout li autre après lui.

P. 17, § 13, l. 4. **(a) regreter**: Suchier and Paris both omit *a*, which is probably a reminiscence of § 6, l. 11.

P. 18, § 13, l. 14. Suchier, *autres regnés*: but *autre païs*, § 14, l. 2, makes *autre regné* seem preferable.

P. 19, § 14, l. 20. **en son oeul**: S (following Bartsch) alters this to *en son l'oeul* to match the succeeding phrases. But "at the top of the eye" seems forced; and it is preferable to suppose a change of the sense in which *son* is used. See Introd. p. xxv.

P. 19, § 14, l. 21. **cateron**: the sense of this word being quite evident, I prefer to leave it in the text, especially as it is plainly written in the manuscript. But it is not found elsewhere; and no satisfactory derivation has been suggested for it. It is, however, always possible that a word may spring into temporary colloquial

use from an unknown source, and for undiscoverable reasons; and this author has several words not found elsewhere. *Cateron* might be (in the Picard dialect) a diminutive of *chat*, and a possible slang expression in the sense intended. Hugo Andresen's conjecture *teteron* (*Zs. für rom. Phil.* xiv. 175) is, however, practically accepted universally. In a Latin-French glossary, of about the same date as *Aucassin et Nicolete*, discovered some years ago, *teteron* is given as a translation of *papilla* (*Rom.* xx. 285).

P. 20, § 15, l. 5. The device of the warder is to convey his warning in such a form that the approaching watch shall think it a mere casual song, an *aubade* sung for his own amusement. (See Edgar Taylor, *Lays of the Minnesingers*, p. 186 *et seq.*, and Anglade, *Les Troubadours*, p. 681.) One recalls the friendly gaoler who agreed to warn Silvio Pellico by a snatch of a current street song: "Sognai, mi gera un gato" (*Le mie prigioni*, cap. xxxiii.).

P. 21, § 16, l. 12. **douce creature**: see note to § 10, l. 17, *antea*.

P. 21, § 16, l. 30. **se repensa**, "thought again," in the sense of "thought on the other hand."

P. 23, § 18, l. 6. **haute prime**: (cross references to this note, § 20, l. 31; § 22, l. 32). The hours of the day mentioned in this work, viz. "Prime," "Tierce," and "None," are the same as the ecclesiastical *Horae*: ([*Matutina*], *Prima*, *Tertia*, [*Sexta*], *Nona*, [*Vespera*], [*Completorium*]). "Prime" was 6 A.M.; "Tierce," 9 A.M. ["Sext," 12 noon]; "None," 3 P.M. The meal eaten at this time was thence called "none-mete," or "none-schenke" (whence "nuncheon"). Later the hours were changed, so that "noon" came to mean midday. In the *Dict. of Christian Antiquities* it is stated that "Prime" comprehended the three hours *before* the exact hour of "Prime," and the other "hours" the same. If so, it is easy to see how "none" could have got shifted from meaning the end of the three hours to meaning the beginning. In this story, however, the hours seem to mean the exact hours. In § 22 "entre prime et tierce" is used to indicate a time called in § 18 "a haute prime." The origin of this general use of ecclesiastical terms in reckoning time would probably be found in the fact that the bells rung at the canonical hours, in convent and minster, would be usually the only way in which the exact time of day was known in the country round.

(See Du Cange, *Glossarium*, s.v. "Horae" (canonicae); Skeat's

Notes to *Piers Plowman*, C. Pass. ix, 119 and 146; also the article on "Hours" in the *Dictionary of Christian Antiquities*, though the period referred to in this last does not come up to a date late enough to throw much light on time as reckoned at the date of this story.)

P. 23, § 18, l. 10. **et** = *aussitôt*. See note, § 8, l. 9.

P. 23, § 18, l. 11. **s'enbati sor aus**, "sprang out upon them," "flung herself upon them." The word is often used of charging into the thick of the fray, or flinging oneself upon the enemy.

P. 23, § 18, ll. 25, 29. **Dehait ait, Ma dehait**: *Ma* for *mal*, colloquial or rustic. **dehait**: in *Romania* xviii. 469 *et sq*. Gaston Paris discusses the origin of *dehait*. He comes to the conclusion that, thus used as an imprecation, *dehait* is a contraction of *dehé ait*; *dehé* (found also as *dahé*, *daha*, etc.) being probably derived from *Dé* (God) and *hé* (hate), a derivation originally suggested by Karl Bartsch. Thus the bald rendering would have been "May he have God's hatred!" But, like all such imprecatory phrases, it came to be used without regard to its derivation or precise meaning as a good strong imprecation, and later the word *ait* was often used with it.

P. 25, § 19, l. 13. **L'erbe du garris**: *garris* probably means here "the waste land," as Gaston Paris maintains (*Rom*. viii. 291). The more usual form is *jarrie*; *jarris* or *garris* meaning the "holm-oak," *ilex aquifolium*. But, as Gaston Paris remarks, *L'erbe du garris* can hardly mean "boughs of ilex." Suchier claims that it means the *ilex coccifera* or "kermes oak," which grows abundantly in Provence, the titular scene of the tale, and takes this allusion as evidence that the author was familiar with that part of the country. Further information, but without much bearing on the use of the word here, may be found in Godefroy, s.vv. "Jarrie," and "Jarris": Littré, s.vv. "gariés" and "garrigue"; Du Cange, s.v. "Garicae."

P. 25, § 20, l. 12. **quoi que** here has the sense of *pendant que*, "while." Tobler has collected instances of this use of *quoi que* and *que que*. In one case the apodosis is marked by *et* as here:

Coi que chilz crie et Richars boit.
(*Rich*. 959.)

See *Zeitschrift für rom. Phil*. xviii. 406 *et sq*.

P. 26, § 20, l. 24. The advice of the *Cevalier* reads so like a broad hint that it is tempting to see here a trace of some incident omitted, possibly a veiled message similar to that left with the herd-

boys. And this and certain later passages, §§ 36 and 38, where the incidents are so much condensed as to lead to Gaston Paris' suggestion mentioned in the Introduction (p. xxvi, note), lend support to the view that the author was adapting an earlier tale. See Introd. pp. xv, xvi.

P. 26, § 21. The lines in this section all end in a diminutive, with the possible exception of *corset*; and the proper names are also diminutives. The intention to give a playful effect is very evident.

P. 27, § 21, l. 8. **corset**: see Glossary. The word here, however, may be merely a playful diminutive of *cors*, one of the *ἅπαξ λεγόμενα* of this gaily irresponsible writer.

P. 27, § 22, ll. 10, 11. **nous n'i dirons**: **vous i cantera**: this is apparently meant for rustic phraseology: **n'i**=*ne le*; **i**=*le* (? from Latin *id*).

P. 28, § 22, l. 18. **Os!**: ind. pres. 2nd. sing. Lit. "Thou hearest!" But used as a quasi-imperative: "Hear him!" cf. § 24, l. 41, and see note on § 4, l. 17.

por le cuer bé: a vulgar euphemism for *Dé*.

P. 29, § 23, ll. 2, 3. **cors**: the use of the same word as rhyme-word (or assonance) in two successive lines is permissible in O.F. as in Modern, when there is a difference of meaning, although the difference is often very slight. The only actual exception in this work is § 15, ll. 6, 7, where the copyist has probably made a mistake. In § 39, l. 33, if the missing word is *son* (and it is not easy to suggest another), there would be an undoubted exception; but this very fact makes the emendation suspect. *Cors*, "body," is here used, if not quite with a different meaning, at least with a different intention. In the first line it is of the appearance, in the second of the feelings. Suchier illustrates this second use very pointedly by a parallel from the *Chançon de Willame* (l. 904 of his edition, *La Chançun de Guillelme*, Halle, 1911):

> Ne seit quem (=que me) puisset el cors unkes entrer;

and l. 913:

> Que ça dedenz puisset entrer el cors;

and a striking use of *cor* in the same *inward* sense is found in *Berte aus grans piés*, laisse, lxiii.:

> Qu'en la Serve avoit mis cuer et cor et desir.

P. 30, § 24, l. 6. For the higher of two numbers put first, as here, cf. *Perceval*, 1298 :

Bien .xii. ou dis erces avoient.

P. 31, § 24, ll. 16 *et seq*. The plural of the indefinite article is used in O.F. :

(1) with words which have a special meaning in the plural, such as *lettres*, *noces*, etc. ;

(2) with objects that run in pairs, as *joes*, *narines*, *housiax* in this passage ;

(3) in the sense of "some," as here *uns grans dens*. Cf. as a possible instance *uns cans*, § 15, l. 3.

P. 31, § 24, l. 41. **Os !** : see note on § 22, l. 18.

P. 33, § 24, ll. 78 *et seq*. It is to be noticed how exactly Aucassin fulfils the conditions which, unknown to him, Nicolete had laid down in her vow or conjuration in § 19.

P. 33, § 24, l. 86. **il s'efforça tant** : Paris and Suchier alter *tant* to *tout*. But in this place the MS. word is clearly *tant* ; and the construction, though not strictly grammatical, is quite in keeping with the author's style. See the passage, § 10, l. 51 *et seq*.

P. 34, § 25. Suchier devotes a long note to an attempt to show that Aucassin is here employing a magic formula akin to the Latin incantation quoted from Thiers, *Traité des Superstitions*, Paris, 1697. Gaston Paris effectually disposes of this rather far-fetched ingenuity in the following note : "Cette idée me paraît très peu vraisemblable : en l'admettant on fait disparaître, à mon avis, tout le charme poétique de ce morceau. Aucassin regarde l'étoile en rêvant à son amie, et ne songe pas du tout à contraindre celle-ci par un sortilège à venir le trouver. Il s'imagine, sans le croire pour de bon bien entendu, que Nicolette a été ravie par Dieu et mise au rang des étoiles, et il demande à Dieu de le faire monter jusqu'à elle" (*Romania*, xxix. 290, *note*).

P. 38, § 28, l. 17. **il gissoit d'enfent** : the author here introduces, as a humorous touch in his Nonsense-land of Torelore, a curious custom well known to folk-lorists and ethnologists in different parts of the world ; the custom, that is, that when a woman has borne a child, the husband should take to his bed and be tended as the invalid. In Tylor's *Early History of Mankind*, p. 287, instances are given of this custom in its varying forms from different parts

of the world, and the name he there gave to the custom, the *Couvade*, has come into general use. In 1892, nearly thirty years after Mr. Tylor's work was first published, the late Sir James Murray, editor of the *Oxford English Dictionary*, wrote one or two articles criticizing certain of Mr. Tylor's assertions, and showing that the name *Couvade* had been applied by a mistake. The name, however, having become recognized, and it being a great convenience to have a name for this custom, it has continued to be used, and there seems no reason why it should not. A further point, however, in which Sir James Murray showed Mr. Tylor to have been mistaken was in his too hastily adopting or accepting accounts of the custom as prevalent in Europe up to modern times. Sir James proved, in fact, that all these accounts, when closely examined, could be traced to the original well-known assertion of Strabo, who attributed the custom to the Iberians in the Pyrenaean regions. It is of course just possible that the custom had lingered on in out-of-the-world regions thereabouts, and that the author of *Aucassin*, whose "Torelore" was probably supposed to lie somewhere in those parts, had actually heard of it there. But it seems far more probable that he merely knew of it, directly or indirectly, from the ancient account of Strabo.

The *Couvade* has appeared in literature on two other occasions, the one being the lines in *Hudibras* :

For though Chineses go to bed
And lie-in in their ladies' stead :

the other, the passage from Apollonius Rhodius, *Argonaut*., ii. 1011.

See Tylor, *Early History of Mankind*, 1865, and *Academy*, 1892, 29th October and 10th November.

P. 38, § 29, l. 5. **s'arestit** : this form, as also similar instances of the perfect of the first conjugation formed on the analogy of the second or third, is found in MSS. of the fourteenth century, but rarely if ever as early as the presumed date of *Aucassin*. Suchier explains it as the copyist's writing of an original *arestuit*, a form found early throughout the north of France dialects. G. Paris accepted this explanation.

P. 40, § 30, l. 19. **durement** : this adverb goes often with *merveiller* : cf.

Mout durement se merveillierent.
R. de Boron, *Merlin* (ed. F. Michel, *Graal*, 3525).

P. 40, § 31, l. 2. The line, plus one syllable, occurs exactly in the first Tristan fragment in F. Michel's *Tristan*, l. 3088 :

Sor son arçon s'est acoutez.

P. 41, § 32, l. 12. **en**: Paris and Suchier, second and third editions, correct to *Enne*, and take *Conment* as a separate question. The correction is good (cf. § 10, l. 73) ; but the MS. reading has some point :—"How (said Aucassin) do you wish me to avenge you ? (if I am not to kill them)." The writer's habit is to put in the speaker's name as early as possible in a speech. Cf. § 24, l. 66, for a strong example.

P. 42, § 33, l. 6. Cf. two passages from the *Roman de la Rose* (ed. F. Michel), ll. 2691-2 :

Moult sui, fet elle, a bonne escole
Quant de mon ami oi parole.

ll. 22050-2 :

Mès ce n'est pas de bone escole
Quant deus persones s'entrebaisent,
Et li baisiers as deus ne plaisent.

P. 43, § 34, l. 11. Cf. *Huon de Bordeaux*, l. 7828 :

Tant vont waucrant parmi le haute mer :

and *Jordains de Blaives*, l. 1269 :

Tant va Jordains parmi la mer waucrant.

P 45, § 37, l. 8. **amuaffle**: this title, which is found in various forms in O.F., is used as equivalent to the more usual *Amiral*, from Arabic *Amir*, prince or Emir, and means the Sultan. According to Suchier it arises from the Arabic *Almodaffer*, "the Victorious," the surname of Hakam, king of Cordova, *temp*. Charlemagne.

P. 47, § 39, l. 15. **Cil d'aval et cil d'amont**: probably "low or high," as they sat on the stairs of the perron about Aucassin.

P. 48, § 40, l. 3. Nicolete being disguised as a minstrel is addressed by Aucassin as *Biax dous amis*, in this section. This little touch is very characteristic of the author's exactness, and close realization of his own story.

BIBLIOGRAPHY

THE following Bibliography is concerned principally with the various Editions, Translations, and Adaptations of *Aucassin et Nicolete*. The most important notices, criticisms, articles, and dissertations are, however, mentioned also. It has been compiled in part from my own notes, and in part from the Bibliography of Hugo Brunner, Halle, 1880, and the list in Suchier's latest edition. In his Preface Prof. Suchier expressed the hope of publishing a full Bibliography of all works dealing with *Aucassin et Nicolete*. But apparently he had not carried out his intention before his death.

A. MANUSCRIPTS

The only mediaeval manuscript of *Aucassin et Nicolete* known to exist is that in the Bibliothèque Nationale at Paris, No. 2168 (formerly numbered 7989b).

A Facsimile of the MS. was issued by the Clarendon Press in 1896, under the following title :

Cest daucasī ł de Nicolete : reproduced in photo-facsimile and type-transliteration from the unique MS. . . . by the care of F. W. Bourdillon. Sm. 4to. Oxford : Clarendon Press, 1896.

A modern copy made from the MS., and illustrated with about eighty miniature paintings by Charles Leblanc, is mentioned in Larousse's *Dictionnaire Universel*.

The transcript of the MS. made by Sainte-Palaye for his modern version is preserved in the Bibliothèque de l'Arsenal at Paris. (See below, under Translations.)

B. EDITIONS

(*a*) Méon's Text :

Fabliaux et Contes des Poètes françois des xi, xii, xiii, xiv, et xve Siècles, tirés des meilleurs auteurs : publiés par Barbazan.

Nouvelle édition, augmentée et revue par M. Méon. 4 vols. 8vo. Paris: B. Warée, oncle, 1808. Vol. i. pp. 380–418 contains the O.F. text of *Aucassin et Nicolete*, with the musical notation.

Fabliaux ou Contes, par Legrand d'Aussy. Third edition, 5 vols. gr. 8vo, 1829. At the end of each volume is an appendix of "Choix et extraits d'anciens fabliaux" (paged separately). That at the end of vol. iii. contains, pp. 9–25, *Aucassin et Nicolete*. The text followed appears to be simply that of Méon, with no sign that the MS. had been consulted.

Geschichte der altfranzösischen National-Literatur, J. L. Ideler. 8vo. Berlin, 1842. Contains, pp. 317–342, the text of *Aucassin et Nicolete*, after Méon's recension.

Livre Mignard, ou la fleur des fabliaux, par Charles Malo. 12mo. Paris: L. Janet (*s.d.*). Contains the text of *Aucassin et Nicolete*, after Méon's recension.

(*b*) Moland et d'Héricault's Text:

Nouvelles françoises en prose du xiiie siècle, publiées d'après les Manuscrits, par MM. Moland et d'Héricault. 12mo. Paris: Jannet, 1856 (Bibliothèque Elzévirienne). Contains, pp. 231–310, the text of *Aucassin et Nicolete*, with the music noted in old notation.

Aucassin et Nicolette, Roman de Chevalerie, publié avec introduction et traduction par Alfred Delvau. Gr. 8vo. Paris, 1866. [Only 150 copies printed.] The music is printed in red. M. Delvau appears to have followed the recension of Moland et d'Héricault, without consulting the MS., though he has given an archaic appearance to his text by printing it in black letter, with numerous abbreviations.

(*c*) Gaston Paris' Revision:

Aucassin et Nicolette, chantefable du douzième siècle traduite par A. Bida, révision du Texte original par Gaston Paris. Sm. 4to. Paris: Hachette, 1878. With frontispiece and eight illustrations, etched by the translator.

M. Gaston Paris expressly states (*Romania*, viii. p. 284) that this revision, although collated with the MS., has no pretension to be a critical text.

(*d*) Suchier's Text :

Aucassin und Nicolete, neu nach der Handschrift, mit Paradigmen u. Glossar, von Hermann Suchier. Thin 8vo. F. Schöning : Paderborn, 1878. Second edition, differing but slightly: only "carefully revised, and the text collated anew with the MS.," 1881. Third edition, in which the text departs still further from the MS., and in which there are some interesting new notes, 1889. Fourth edition, 1899. Fifth (with considerable alterations), 1903. Sixth, 1906. Seventh, 1909.

The fifth and succeeding editions appeared also in a French translation by M. Albert Counson.

(*e*) Bourdillon's Text :

Aucassin and Nicolette, edited and translated, with Introduction, Glossary, and Bibliography, by F. W. Bourdillon, M.A. Oxon. London, 1887. This text was founded upon a careful study of the four previous texts, especially those of Gaston Paris and Suchier ; but without collation with the MS. at Paris. Second edition, 1897. In this the text was collated afresh with the MS., and the actual readings of the MS. upheld to the limit of the possible. In 1917 the small remainder of this edition was taken over by the Manchester University Press, and issued by them with only the substitution of a new title-page. A limited "édition de luxe" of the text only, with slight revision, was issued in 1903 in the Vale type by Esther and Lucien Pissarro at the Eragny Press. (230 copies, 200 for sale.)

. . . .

There was also the following "édition de luxe" issued in Holland :

Aucassin et Nicolette. [Colophon : Edité par Georges A. Tournour | et tiré à deux cent cinquante exemplaires numérotés | ce livre a été achevé d'imprimer le xx août MCMXI par Joh. Enschedé en Zouen | à Haarlem | pour la maison Ernst Kowohlt | de Leipzig.] The editor claims to have reproduced the text of the MS. "aussi fidèlement qu'il était possible de le

faire." The type is copied from founts employed by old Flemish printers.

C. Translations

(*a*) French :

Sainte-Palaye : *Histoire ou Romance d'Aucassin et de Nicolette* [in Modern French by Lacurne de Sainte-Palaye]. This was the earliest modern reproduction, and was published : First, in the Journal *Mercure*, Feb. 1752. Secondly, separately, under the title *Les Amours du bon vieux temps* (a translation of the *Chastelaine de St. Gilles* being added), 12mo. Vaucluse et Paris, 1756. Thirdly, under this last title, again, 12mo, in 1760.

Sainte-Palaye's version has been reprinted in recent times, with revision and completion ; sm. 4to. Paris, *L'Ymagier*, 9 rue de Varenne. *s.d.* [R. de Gourmont. 1898.]

Legrand d'Aussy : *Fabliaux ou Contes, du xiie et du xiiie siècle*, traduits ou extraits d'après divers Manuscrits du tems. 4 vols. 8vo. Paris, 1779. Vol. ii. pp. 180–217, contains a version in Modern French of *Aucassin et Nicolette*. A second edition appeared in 5 vols., sm. 12mo, Paris, 1781, adding to the title, "augmentée d'une dissertation sur les Troubadours," and the author's name "M. Le Grand." The version of *Aucassin et Nicolette* is contained in vol. iii. pp. 30–72. A third edition, 5 vols. gr. 8vo, Paris : Jules Renouard, 1829, has the title as above, but adds, "traduits ou extraits par Legrand d'Aussy. Troisième édition, considérablement augmentée." The version of *Aucassin et Nicolette* is contained in vol. iii. pp. 341–373. This edition has eighteen illustrations on steel, of which fifteen are by Moreau, including the one to *Aucassin*. At the end of each volume is an appendix of O.F. texts (see above, under Editions (*a*)).

Brunner declares that Legrand d'Aussy's is simply a "prose version of Sainte-Palaye's rendering, with no use made of the MS., which, however, the translator affirms he has seen."

Fauriel : *Histoire de la poésie provençale*, par M. Fauriel. 3 vols. 8vo. Paris, 1846. Vol. iii. cap. xxxvii. pp. 180–218, contains a version in modern French of *Aucassin et Nicolette*.

This was left unfinished by M. Fauriel, and the remaining part was condensed and rendered by the editor, M. Jules Mohl.

Delvau, A.: *Bibliothèque Bleue: Collection des Romans de Chevalerie*, mis en prose française moderne, avec illustrations, par Alfred Delvau. 4 vols. sm. folio. Paris, 1859. Vol. i. pp. 314–327, contains *Aucassin et Nicolette*. This work appeared originally in numbers stitched in blue paper, and has therefore a double pagination. *Aucassin* occupies pp. 26–39 of the number which begins with *Berthe aux grands pieds*, and ends with *Alboufaris*.—A second edition in 1869.

Aucassin et Nicolette, publié avec traduction par A. Delvau. Gr. 8vo. Paris, 1866. (See above, under Editions (*b*).) The translation varies slightly from that in the *Bibliothèque Bleue*.

Bida, A.: *Aucassin et Nicolette*, traduite par A. Bida, etc. Sm. 4to. Paris, 1878. (See above, under Editions (*c*).)

Bovy, Arthur (with *Robin et Marion*): Brussels, 1898.

Michaut, Gustave: Paris, 1901 (reprinted 1905); with Preface by Joseph Bédier.

(*b*) English:

Anonymous: *Tales of the Twelfth and Thirteenth Centuries*. Sm. 12mo, 2 vols., 1786. This is a prose rendering, in English, of some of the *Fabliaux ou Contes* of Le Grand. *Aucassin and Nicolette* is found vol. ii. pp. 125–160. The version is naturally too far removed from the original to be strictly a "Translation" of it.—A second edition, containing thirty-three tales, appeared in 1789, in one volume, under the name of *Norman Tales*. *Aucassin*, pp. 222–243.—A third, containing forty tales, appeared as *Tales of the Minstrels* [1796]. *Aucassin*, pp. 189–207.—A fourth, under same title.—A fifth, containing fifty tales, is entitled "*The Feudal Period*; illustrated by a series of Tales Romantic and Humorous, edited by W. Carew Hazlitt. London: Reeves and Turner, 1873." Sm. 8vo. *Aucassin and Nicolette*, pp. 204–224.

Rodney Macdonough, A.: *The Lovers of Provence, Aucassin and Nicolette*, rendered into modern French by Alexandre Bida, translated into English verse and prose by A. Rodney Macdonough; illustrated. [With Introductory note by E. C.

Stedman.] New York, 1880. The illustrations are engraved on wood, and are sixteen in number, of which nine are reproductions of Bida's etchings in his French version.

Bourdillon, F. W.: *Aucassin et Nicolette*, edited and translated by F. W. Bourdillon, 1887. (See above, Editions (*e*).) Second edition, 1897.

The translation only, somewhat altered, with special Introduction. London (Kegan Paul), 1903.—London and Edinburgh (Foulis), *s.d.* [1908, etc.]. Illustrated by Katharine Cameron.—London and Edinburgh (Foulis), 1911. Illustrated by Marjorie Nash.

Lang, Andrew: *Aucassin and Nicolete*, done into English by Andrew Lang. London, 1887. (550 copies + 63 on large paper.)—An unauthorized reprint published in America by Mosher, Portland, Maine, 1896.—Reprinted, London, 1896 (twice), 1897, 1898, 1904.—Elston Press, New York, 1902. (240 copies: Kelmscott style.)—Roycroft Press, New York, 1899.—Ashendene Press, Chelsea, 1900. (40 copies.)—London (Routledge) and New York, 1905, illustrated by Gilbert James.

Gibb, E. J. W.: *Aucassin and Nicholete*, a romance of the twelfth century, translated from the French by E. J. W. Gibb. Privately printed (50 copies). Glasgow, 1887.

Henry and Thomson: Boston, U.S.A., 1896. 12mo.—Reprinted, 4to, with decorations, Edinburgh, 1902.

Housman, Laurence: *Aucassin et Nicolette*, a translation in prose and verse from the Old French, together with *Amabel and Amoris* [an original tale in imitation of *Aucassin et Nicolete*] by Laurence Housman, with drawings by Paul Woodroffe engraved on the wood by Clemence Housman. London, *s.d.* [1903].—The translation, without illustrations, is reprinted in *The Book of Love*, London and Edinburgh, *s.d.* pp. 394–441.

Mason, Eugene: London and New York, 1910. With illustrations by Maxwell Armfield.—Reprinted (without illustrations) with other Mediaeval Romances, in "Everyman's Library," London and New York, *s.d.*

Child, Harold: London, 1911. With illustrations by A. Anderson.

West, Michael: London. [Printed at St. Albans]. *s.d.* [1917]. With illustrations by Main R. Bocher, and decorations by Evelyn Paul.

Lawrence Smith, Dulcie: London, 1914. With illustrations by Eileen Lawrence Smith.

[Quiller-Couch, A. T.]: *The World of Romance*: London, 1892. On pp. 352–363 is a free version of *Aucassin et Nicolete*, in prose only; with an illustration by Wm. Margetson.

(*c*) German:

Wolff, O. L. B.: *Minerva: Taschenbuch für das Jahr 1833*, Leipzig. Contains, pp. 117–164, a German translation of *Aucassin et Nicolete*, by O. L. B. Wolff, with a brief introduction, in which he prints a specimen of the music, in old notation. The translation was made from Méon's edition.

Von Bülow, E.: *Das Novellenbuch, oder Hundert Novellen nach alten italienischen, spanischen, französischen*, etc., von Eduard von Bülow. 3 vols. 8vo. Leipzig, 1836. Vol. iii. pp. 30–39, contains a free reproduction in German of *Aucassin et Nicolete*, from Sainte-Palaye's version.

Herz, Wilhelm: *Aucassin und Nicolete*, altfranzösischer Roman übersetzt von Dr. Wilhelm Herz, 1865.—A second edition, 16mo. Troppau [1868].—Reprinted in *Spielmannsbuch*, Novellen in Versen aus dem zwölften und dreizehnten Jahrhundert. Stuttgart, 1886, 1900, 1905. M. Gaston Paris bestows warm praise on this translation and on the notes which accompany it (*Romania*, xxix. pp. 159 and 292).

Gundlach, Fritz: *Aucassin und Nicolete*, übersetzt von Fritz Gundlach. (Reclam's Universal-Bibliothek, 2848.) Leipzig, *s.d.* [1891].

Von Sallwürk, E.: *Aucassin und Nicolette*, frei übertragen von Edmund von Sallwürk. Leipzig, 1896. (No. VI. of the Kleine Ausgabe Liebeskind.)

Schäfenacker, P.: Halle, 1903.

Ernst, Paul: *Altfranzösiche Novellen*. 2 vols. Leipzig, 1909. Vol. i. pp. 144–211 contains a translation into German of *Aucassin et Nicolete*. The translator's name is not on the title-page, but at the end of the introduction.

(*d*) Swedish :

Von Feilitzen, H. : *Ny Svensk Tidskrift*, 1887, Augusti-September, pp. 368–400, contains *Aucassin och Nicolett*, Fornfransk fableau, öfversatt af Hugo von Feilitzen (in Swedish).

(*e*) Danish :

Michaëlis, Sophus : *Aucassin og Nicolete*, en oldfransk Kœrlighedsroman (in Danish), ved Sophus Michaëlis, Kobenhavn (1893 or 1894), with illustrations by V. Jastrau. (Besides the ordinary edition, 50 numbered copies on Japanese paper.)

(*f*) Italian :

Boselli, Antonio : Parma, 1906.

(*g*) Czech :

Holk, Adolf : Prague, 1909.

D. Partial Translations and Analyses

La France aux temps des Croisades, par M. le Vte de Vaublanc. 4 vols. 8vo. Paris : vols. i. and ii., 1844 ; vols. iii. and iv., 1849. Vol. iii., pp. 231–241, contains an epitome of the story of *Aucassin et Nicolete* made from Legrand d'Aussy's rendering.

Histoire littéraire de la France. Vol. xix., 1835, contains a full epitome of *Aucassin et Nicolete*, with some quotations, apparently made direct from the MS. and not from Méon's edition. This notice was by M. Amaury Duval.

Revue de Philologie française et provençale. Tome viii., 1894, contains an article by M. Léon Clédat, "Œuvres narratives du moyen âge," with a full analysis and partial translation of *Aucassin et Nicolete*, pp. 244–264. A note at the end states that most of the analyses given in the article were intended for a chapter in the forthcoming *Histoire de la littérature française* by M. Petit de Julleville. Only three pages of that work, however, are given to a very brief account of *Aucassin et Nicolete*, vol. i. pp. 332–335 : Paris, 1896.

E. Adaptations

Florent et Clarisse, one of the continuations of *Huon de Bordeaux*, is in part a direct reproduction of certain of the scenes in *Aucassin*

et Nicolete.[1] The only name which is preserved unchanged is that of the father of Florent, who, like the father of Aucassin, is called Garin ; but the main incidents, down to the escape of the two lovers, and their embarking together on board ship, are reproduced directly, though with amplifications, as when we are told at the beginning how the heroine came to be a captive in the same town as the hero, and variations, as when Clarisse escapes, not from the window, but by loosening the fresh brickwork that closed the doorway of her prison. The "Continuations" from the Turin MS. of the *Chanson de Geste* were published by Max Schweigel, Marburg, 1889 (Stengel's *Ausgaben u. Abhandlungen*). *Clarisse and Florent* occupies pp. 126–152.—The prose romance of *Huon de Bordeaux* was taken from the later version of the *Chanson de Geste*, and therefore embodies this and the other additions. The English translation of Lord Berners has been reprinted by the E. E. Text Soc. The tale of *Florence and Clariet* is contained in Part iii. London, 1884.

Ismir et Étoilette. "Mademoiselle de Lubert, qui a donné une édition nouvelle des *Lutins de Kernosi*, y a inséré ce Fabliau dont elle a fait un Conte de Fées. Les deux amants y sont nommés Étoilette et Ismir." (Legrand d'Aussy, in *Fabliaux ou Contes.*) Prof. Suchier adds the details that *Les Lutins de Kernosy* was a Romance by the Comtesse Castelnau de Murat. Editions of the Romance 1707, 1753 ; and in vol. xxxv. of *Voyages imaginaires*, 1789 and 1793.

The *Bibliothèque Universelle des Romans*, 1784, vol. i. pp. 82–132, contains an analysis of *Aucassin et Nicolete* after Sainte-Palaye's version.

Fabliaux choisis: mis en vers par M . . . 32mo. Amsterdam and Paris, 1785. This contains a verse rendering of five of Legrand D'Aussy's *Fabliaux ou Contes* (as well as of *Rosemonde*). The first in the book (pp. 1–39) is *Aucassin et Nicolette*. Prof. Suchier fills in the author's name as L. Mathey de Marsilian.

Choix de Fabliaux, mis en vers. 2 vols. Genève et Paris, 1788. [By Imbert.] In the second vol., pp. 131–157, appears *Aucassin et Nicolette, Poème ou Romance en quatre parties. Air: Avec les jeux dans le village.* The story is taken from Le Grand's version.

[1] Or conceivably of some common source. See Introd. *supra*, p. xv.

Fabliaux or Tales, abridged from French MSS. of the twelfth and thirteenth centuries, by M. Le Grand, selected and translated into English verse. [By G. L. Way.] 2 vols. royal 8vo. London, 1796, 1800. Vol. i. (issued before vol. ii.) contains, pp. 1-35, *Aucassin and Nicolette*, in rhyming heroics, 768 lines.—A "new edition" (second) appeared with the same title, but adding, "by the late G. L. Way, Esq., with a preface, notes, and appendix by the late G. Ellis, Esq." 3 vols. 8vo. London: J. Rodwell, 1815. This work is chiefly known now as being illustrated with woodcuts by the brothers T. and J. Bewick.

"*Aucassin et Nicolette*, opéra-comique en trois actes, paroles de Sedaine, musique de Grétry, représenté à Versailles le 30 Déc. 1779, et à Paris le 3 Janvier, 1780." (Larousse, *Dict. Univ.*) In the *Œuvres choisies de Sedaine*, Paris, 1869, pp. 284–317, is printed "*Aucassin et Nicolette, ou les mœurs du bon vieux temps.* Comédie en trois actes, et en vers, mise en musique (7 Janvier, 1782)." The story is taken from Sainte-Palaye's rendering.

Marcassin et Toulourette, parodie en trois actes; produced on the stage and printed 1780 (Suchier).

In the *Berlinischer Taschenkalender* for 1820 and 1821 appeared the first two acts of a romantic opera by J. F. Koreff, entitled *Aucassin und Nicolette, oder die Liebe aus der guten alten Zeit.* Brunner says that Koreff followed Sainte-Palaye's version. Prof. Suchier adds the information that the opera was published separately in 1822, and performed at Berlin, 26 Feb. 1822; and that the music, by G. A. Schneider, is extant in MS., preserved in the Royal Library. Heine addressed a sonnet to Koreff on this play.

In 1825 was produced the Count von Platen's play, *Treue um Treue*, founded on the story of *Aucassin et Nicolete* (their names being preserved). According to Brunner, von Platen appears to have followed principally the *Fabliaux choisis mis en vers par M.* . . . The play was printed in 1828, and is to be found in the third volume of the collected works of the Count von Platen, 5 vols. Stuttgart and Tübingen, 1853.

Aucassin et Nicolette: Trois actes et trois Tableaux, par Léon Riffard; Meulan, 1891 (also 1893).

Wilmot-Buxton, E. M.: *Stories from Old French Romance:*

London, 1910. On pp. 1–21 is a free re-telling of *Aucassin et Nicolete*, omitting all but a few scraps of the verse.

Sparkes, W. E.: *Dante and Beatrice, and Aucassin and Nicolette, retold from the old chroniclers* (*sic*). Illustrated by W. Matthews. London and Edinburgh [1913].

Syrett, Netta: *Mediaeval Romance*, Oxford, 1913. Contains the story of *Aucassin et Nicolete* retold from F. W. Bourdillon's translation.

Prof. Suchier mentions also the following:

A story in French prose by Jean Moréas published in the *Revue indépendante*, with a Provençal translation by Marius André, in *Aiòli*, 1893.

A *résumé* in Provençal verse by Fr. Mistral in *Le Poème du Rhône*. Paris, 1897.

An imitation in Czech by Julius Zeyer, under the title *Un roman d'amour en Provence*; first published in 1887 in *Lumír*, vol. xv. Reprinted 1889, 1904, 1906 in *Extraits des annales de l'amour*, Part II.—A German translation of this by Mme. Ottilie Malybrok-Stieler, *Aucassin und Nicoletta*, appeared in Zeyer, *Aus den Annalen der Liebe*, Berlin, *s.d.* [1899].

Aucassin og Nicolette, a lyric opera by Sophus Michaëlis, Copenhagen, 1896.—Translated into German by E. von Enzberg, Leipzig, 1896.

Aucassin und Nicolette, a Romantic operetta in two acts and six scenes by Max Marschalk, Berlin, 1906.

F. Studies, Articles, and Reviews

Studies in the History of the Renaissance, by Walter H. Pater, 8vo. London: Macmillan, 1873. Contains, pp. 1–17, an article on *Aucassin and Nicolette*, with a quotation (from Fauriel's version) of Aucassin's speech, "En Paradis qu'ai-je à faire?" (§ 6), and a translation in English (also from Fauriel's version) of the passage describing Nicolete's escape from the chamber (§ 12).—A second edition bears an altered title, *The Renaissance, Studies in Art and Poetry*, by Walter Pater. Second edition, revised. 8vo. London: Macmillan, 1877. On pp. 1–31 is an article, "Two Early French Stories" (i.e. *Aucassin et Nicolete*, and *Amis et Amiles*), embodying

much of the article in the first edition, omitting the French quotation, but retaining the translated passage.—Third edition (same title as second), 1888. Several editions since.

Über Aucassin und Nicolete, by Hugo Brunner, is a paper, sm. 4to, of 32 pp. in columns, published in 1880 as an "Inaugural Dissertation" for proceeding to the Doctor's degree, and with an altered title-page, in 1881, in a "Programm" of the "Realschule" of Cassel, 1880–1881. It consists of two parts, the first being a general critique, with a special comparison between *Aucassin et Nicolete* and *Floire et Blanceflor* (this comparison occupies pp. 6–21); the second comprising the Literary History of the work, to which, as I said above, these bibliographical notes owe much.

Die Wortstellung in der altfranzösischen Dichtung "Aucassin et Nicolete," von Julius Schlichum. Heilbronn, 1882. 8vo, pp. 45 This is the third number of vol. iii. of *Französische Studien*, herausgegeben von G. Körting und E. Koschwitz.

The Programm (No. 645) of the Gymnasium of Arnstadt, 1883, contains, first article, "*Aucassin et Nicolete*," *comme imitation de* "*Floire et Blanchefleur*, *et comme modèle de* "*Treue um Treue*," by Dr. Wagner.

Letters on Literature, by Andrew Lang (originally published in the *Independent* of New York). Contains, pp. 80–91, a letter on *Aucassin and Nicolette*, mainly consisting of the same matter as the Introduction to the same author's translation (see above, p. 72).

The two most important Reviews are those by Gaston Paris: the first in *Romania*, vol. viii. (1879), pp. 284–293, reviewing Suchier's first edition; the second in *Romania*, vol. xxix. (1900), reviewing Suchier's fourth edition, but drawing attention also to the article on *Aucassin et Nicolete* by Alfred Schulze in the *Archiv für das Studium des neueren Sprachen*, cii. 224.

Other valuable reviews of Suchier's first edition are those of Adolf Tobler in the *Zeits. f. rom. Phil.* ii. (1872), p. 624, and of Gaston Raynaud in the *Bibliothèque de L'École des Chartes*, xxxx. p. 96.

. . . .

A bibliography of *Aucassin et Nicolete* must just mention the fictitious authoress, Barbe de Verrue, who is said to have borrowed the *Aucassin* from an equally fictitious Provençal troubadour,

Jéronyme, dict l'Africain. These personages are the invention of Ch. Vanderbourg, and his statements about them are introduced into the preface to the *Poésies de Marguerite-Éléonore Clotilde de Vallon-Chanlis.* Paris, 1824: poems fabricated by the Marquis Étienne de Surville. (See Brunner, *Über Auc. u. Nic.* p. 2, and Koenig, *Étude sur l'authenticité des Poésies de Clotilde de Surville.* Halle, 1875.)

Vanderbourg cites twenty lines of a supposed "Prologue" to *Aucassin*: but they unfortunately betray the imposture, among other things, by following the modern arrangement of alternating masculine and feminine rhymes. The lines are wholly worthless, and cannot even be quoted as an example of the misplaced ingenuity of literary impostors.



GLOSSARY

The figures in black type indicate the section, those in Roman type the line of the section.

In the case of verbs, where more than one or two parts are found in this work the Infinitive is given as reference-name ; but when no reference follows immediately the Infinitive itself does not occur.

An asterisk denotes that the word or form is a doubtful or conjectural reading of the MS.

A *exclam.* Ah !, alas ! **14**, 15.

a *prep.* to, with, belonging to **2**, 5, 9, 34, **3**, 11, etc.

abatre *vb.* to abate **24**, 66 ; ind. pres. 3 sing. *abat* **10**, 29.

abosmer *vb.* to distress, afflict ; past part. *abosmés* **7**, **2**.

acater *vb.* to buy ; ind. pf. 1 sing. *acatai*, **6**, 16, 3 sing. *acata* **2**, 30 ; fut. 1 pl. *acatrons* **21**, 12 ; past part. *acatée* **3**, 10.

acener *vb.* to summon, make signs to ; ind. pf. 3 sing. *acena* **28**, 4.

aciever *vb.* to achieve, accomplish ; past part. *acievée* **10**, 40.

acoillir *vb.* to begin, undertake (as a journey) ; ind. pf. 3 sing. *acoilli* **19**, 3.

acoler *vb.* to embrace **7**, 16 ; ind. pres. 3 pl. *acolent* **26**, 6 ; ind. pf. 3 sing. *acola* **26**, 3 ; past part. *acolés* **13**, 19.

acouter *vb.* to lean on one's elbow ; past part. *acoutés* **31**, 2.

acuiter *vb.* to acquit ; past part. *acuités* **22**, 45.

acuser *vb.* to accuse, denounce ; past part. *acusée* **12**, 9.

adolé past part. of *adoler*, grieved, afflicted **7**, 17.

adrecier *vb.* to direct, address in a certain direction ; past part. *adrecié* **10**, 6.

afaire *n.s.* affair, matter **40**, 30.

afferir *vb.* to suit ; cond. pres. 2 pl. *afferiés* **25**, 14.

afier *vb.* to promise, affirm ; ind. pres. 3 sing. *afie* **10**, 80, 2 pl. (used as imper.) *afiés* **10**, 66.

aforkier *vb.* to fork, separate ; ind. pres. 3 pl. *aforkent* **19**, 7.

afuler *vb.* to wrap, clothe ; past part. *afulés* **24**, 21.

aguisier *vb.* to sharpen ; past part. *aguisié* **8**, 8, **16**, 24.

ai *exclam.* Ah ! alas ! **5**, 15 (cf. **14**, 15).

aidier *vb.* to help, aid ; imper. 2 sing. *aie* **2**, 20, *aiues* **8**, 15 ; subj. pres. 3 sing. *aït* **10**, 22.

ainc, anc, ainques *adv.* ever,

with negative never **5**, 10, **11**, 9, **19**, 16, **35**, 12, **41**, 4, 10.

ainme see *amer*.

ains *conj.* but **6**, 6, **8**, 3. In Suchier's glossary *ains* is given also in its other sense as "before," "formerly." But the only use in *Aucassin* in this sense is in Suchier's conjectural restoration of **29**, 12 (see footnote there).

aiues see *aidier*.

ajorner *vb.* to dawn (of the day); past part. *ajornés* **2**, 3.

alec *adv.* there **29**, 4.

aleoir *n.s.* the gallery or passage behind the battlements **8**, 7.

aler *vb.* to go; inf. used as subst. **7**, 13, **11**, 33; *en aler* to go away **8**, 28; ind. pres. 1 sing. *vois* **17**, 7, 3 sing. *va* **4**, 10, 3 pl. *vont* **6**, 27, 28, etc.; ind. impf. 3 pl. *aloient* **10**, 14; ind. pf. 1 sing. *alai* **10**, 49, 3 sing. *ala*, **6**, 2, **20**, 5, **24**, 1, 9; ind. fut. 1 sing. *irai* **8**, 33, 1 pl. *irons* **18**, 38, 2 pl. *irés* **14**, 3; cond. pres. 1 sing. *iroie* **40**, 20; subj. pres. 1 sing. *voise* **2**, 25, **8**, **22**, *voisse* **17**, 19, 1 pl. *aillons* **27**, 12; subj. impf. 3 sing. *alast* **40**, 38, 2 pl. *alissiés* **22**, 38; imper. 2 sing. *va* **8**, 16, in phrase *Di va* **3**, 7, **29**, 7; imper. 2 pl. *alés* **10**, 43; past part. *alé* **7**, 6; as auxiliary verb, forming tenses of continuity *vois querant* **24**, 51, *se va morant* is dying **15**, 11, *vont querant menaçant* **15**, 14, 16, *aloient porparlant* were discussing **10**, 14, *ne m'alés mie sermonant* don't be preaching to me! **10**, 43.

aleüre *n.s.* in phrase *grant aleüre* at a great pace **24**, 2.

alumer *vb.* to light, kindle; past part. *alumés* **17**, 13.

amaladir *vb.* to be sick or ill; past part. *amaladis* **1**, 12, **11**, 21.

amener *vb.* to bring, fetch; ind. pf. 1 sing. *amenai* **6**, 15, 3 sing. *amena* **2**, 31; past part. *amenée* **2**, 29.

ameor *n.s.* (obj. case of *amere*) lover **39**, 35.

amer *vb.* to love **14**, 19; ind. pres. 1 sing. *aim* **2**, 27, **8**, 24, **14**, 16, **40**, 21, *ainme* **16**, 14, 3 sing. *aime* **19**, 11, *ainme* **26**, 12, **39**, 26, 2 pl. *amés* **14**, 15, **40**, 44; impf. 3 sing. *amoit* **20**, 15, **34**, 3; subj. impf. 2 pl. *amissiés* **14**, 18; pres. part. *amant*, as noun subst. **15**, 10; past part. *amée* **39**, 9.

amie *n.s.* lady-friend, lady-love **1**, 7, etc.

amiëte *n.s.* dim. of *amie* **25**, 4.

amont *adv.* upwards, above **39**, 15.

amor *n.s.* love (in various uses) usually in pl. **4**, 2, **27**, 4, **37**, 12, **39**, 7, 19; sing. **2**, 15, **19**, 19, **24**, 80, **40**, 16.

amorous *adj.* loving **27**, 2.

amuaffle *n.s.* the Sultan **37**, 8 (see note).

anbler *vb.* to amble; ind. pres. 3 sing. *anble* **23**, 6.

***ancestres** *n.s.* ancestor **29**, 12 (see footnote).

anciien *adj.* ancient; fem. *anciienne* **12**, 35.

ançois *adv.* followed by *que*, rather (than) **8**, 25, **40**, 11.

andex (**andeus**) *adj.* both **9**, 12, **41**, 13.
anemi *n.s.* enemy **10**, 12, 18, **29**, 14, **32**, 3.
ans *n.s.* obj. pl. years **34**, 15, **38**, 6, ***10**, 39.
anti, antif *adj.* ancient **2**, 1, **19**, 5.
anuit *adv.* to-night **24**, 81.
aparellier *vb.* to prepare, make ready; past part. *aparelliés* **9**, 6.
apeler *vb.* to call, summon; ind. pf. 3 sing. *apela* **4**, 3, **40**, 37.
apercevoir *vb.* to perceive; subj. impf. 3 pl. *s'aperceüscent* (used reflectively) **14**, 33.
apoiier *vb.* to lean; ind. pf. 3 sing. *s'apoia* **5**, 6; past part. *apoiiés* **20**, 13.
aprocier *vb.* to approach; ind. impf. 3 sing. *aproçoit* **24**, 11.
arbalestée *n.s.* bowshot (of a cross-bow) **16**, 27.
arçon *n.s.* saddle-bow **27**, 5, **31**, 2, violin-bow **39**, 12.
ardoir *vb.* to burn **16**, 31, **40**, 11; ind. impf. 3 sing. *argoit* (pronounced *arjoit*) **2**, 5; fut. 1 sing. *arderai* **4**, 8, 3 sing. *ardera* **16**, 14; cond. pres. 1 sing. *arderoie* **10**, 55, 3 sing. *arderoit* **6**, 43.
arester *vb.* to stop; ind. pf. 3 sing. *s'aresta* **24**, 77, *s'arestit* **29**, 5.
argent *n.s.* silver **10**, 70, *argens* (subj. case) **6**, 38.
argoit see *ardoir*.
ariére *adv.* back **10**, 31.
ariver *vb.* to arrive; ind. pf. 3 sing. *ariva* **34**, 11, 3 pl. *arivérent* **28**, 8, **36**, 9; past part. *arivée* **37**, 2.
arme *n.s.* soul **6**, 23, *ame* **16**, 1.
as = a les **2**, 4, etc.
asalir *vb.* to assault, attack **8**, 4; ind. pres. 3 sing. *asaut* **8**, 13; pf. 3 pl. *asalirent* **34**, 5.
asanler *vb.* to assemble; ind. pres. 3 pl. *s'asanlent* **21**, 1.
asaut *vb.* see *asalir*.
asaut *n.s.* attack, *asaus* (subj. case) **8**, 8.
asis see *asseir*.
asognenter, asoignenter *vb.* to make a paramour of (*soignante*); cond. pres. 3 sing. *asoignenteroit* **14**, 6; past part. *asognentée* **6**, 21.
asseïr *vb.*; ind. pf. 3 sing. *s'assist* **40**, 36; past part. *asis* **1**, 9, *bien assis* **2**, 13, **12**, 20, well-ordered, well-arranged, symmetrical.
assés *adv.* enough **2**, 41, **4**, 26, **12**, 37, with a comparative in an ironical sense *mix assés* **17**, 16 a deal better, *assés plus* **24**, 58 a deal more.
assis see *asseir*.
astage (**estage**) *n.s.* building, house **37**, 3.
atacier *vb.* to attach, fasten; ind. pf. 3 sing. *ataca* **24**, 86.
atendre *vb.* to wait; ind. pres. 1 sing. *atent* **17**, 11, *atenç* **40**, 18; cond. pres. 1 sing. *atenderoie* **14**, 9; subj. impf. 1 sing. *atendisse* **14**, 8.
atorner *vb.* to attire, equip; ind. pf. 3 sing. *s'atorna* **38**, 18.
auberc *n.s.* hauberk, coat of mail **9**, 7.
aumosne *n.s.* a kindness, alms **14**, 32.
auquant *pron.* (used with or without the article) some, others **6**, 3, 4, **20**, 6.

aus *pers. pron.* obj. pl. them **18**, 11.

ausi *adv.* so, as, *ausi con* just as if **12**, 23, *ausi fait con* such as **20**, 17.

autel *n.s.* altar, pl. obj. case *autex* (*auteus*) **6**, 28.

autre *pron.* other; subj. case sing. *autres* **2**, 26, **8**, 16; subj. case pl. *autre* **20**, 7; obj. case sing. *autre* **11**, 16.

autresi *adv.* also **19**, 14, **41**, 23, *autresi con* in the same way as **10**, 27.

autrier, l' *adv.* the other day **11**, 16.

aval *prep.* down **12**, 18, **16**, 17, **30**, 2; *adv.* below **39**, 15.

avaler *vb. refl.* to descend; ind. pres. 3 sing *avale* **20**, 27; perf. 3 sing. *s'avala* **12**, 15.

avant *prep.* before **16**, 25; *adv.* forward **8**, 30.

avenant *adj.* pleasing **15**, 4, 6, 7.

avenir *vb.* to happen; ind. pf. 3 sing. *avint* **24**, 50; subj. pres. 3 sing *aviegne* **26**, 17.

aventure *n.s.*; *par aventure* **20**, 24, peradventure.

avers *prep.* in comparison to **12**, 27.

aveuc *prep.* with **4**, 22, **6**, 35, 40; *aveuques*, **40**, 43; *avoc* **6**, 37, 39.

avoi *interj.* alack! **2**, 37, **14**, 17.

avoir *n.s.* wealth, possessions **6**, 16, **10**, 68, **18**, 21, 29, **24**, 54; pl. obj. case *avoirs* **2**, 21.

avoir *vb.* to have **2**, 34; ind. pres. 1 sing. *ai* **6**, 16, 2 sing. *as* **15**, 6, 3 sing. *a* **13**, 18, 1 pl. *avons* **18**, 30, 2 pl. *avés* **6**, 8, 3 pl. *ont* **6**, 36; ind. impf. 1 sing. *avoie* **4**, 11, 12, **24**, 56, 3 sing. *avoit* **24**, 49, 2 pl. *aviés*, **6**, 21, 3 pl. *avoient* **14**, 25; ind. pf. 3 sing. *ot* **14**, 2, **16**, 29, **20**, 2, *eut* **20**, 1, **24**, 23, 41, 1 pl. *eümes* **22**, 37, 2 pl. *eüstes* **10**, 48, 52; ind. fut. 1 sing. *arai* **40**, 18; cond. pres. 1 sing. *aroie* **20**, 21; subj. pres. 1 sing. *aie* **3**, 16, **6**, 25, 2 sing *aies* **2**, 36, 3 sing. *ait* **24**, 43, 2 pl. *aiés*, **10**, 67; subj. impf. 1 sing. *eüsce* **40**, 19, 2 sing. *eüsses* **8**, 27, 3 sing *eüst* **6**, 6, **20**, 8, 2 pl. *eüsciés* **14**, 14.

ax = aus *pers. pron.* obj. pl. them **8**, 17.

Ba *interj.* Bah! **10**, 45, **24**, 33.

baceler *n.s.* a youth (not of noble rank) **2**, 32, **4**, 13, **6**, 18.

baer *vb.* to gape (in desire for), to desire eagerly **10**, 42.

baignier *vb.* to bathe **40**, 32.

baillier *vb.* to give; imper. 2 pl. *bailiés* **10**, 63.

baisier *vb.* to kiss; infin. as subst. **9**, 1, 7, 16, **11**, 36; ind. pres. 3 sing. *baisse* **41**, 15, *baise* **27**, 6, 2 pl. *baissiés* **37**, 16; past part. *baisiés* **13**, 19, *baisie* (fem.) **8**, 37, **10**, 52.

bare *n.s.* barrier, entrenchment **2**, 4.

baron *n.s.* (obj. case of *bers*) lord **6**, 37, **39**, 28, 34.

baston *n.s.* stick, cudgel **30**, 3.

bataille *n.s.* battle, fight, **2**, 25, **9**, 19, **30**, 17.

batre *vb.* to beat; ind. pres. 2 pl. *batés* **30**, 6; ind. pf. 3 sing. *bati* **30**, 4.

baus *n.s.* (subj. case sing. of *bal*) a dance **33**, 7.

bautisier *vb.* to baptize; past part. fem. *bautisie* **2**, 31, **4**, 12, **6**, 16.

bé *n.s.* a vulgar euphemism for *Dé* possessive (or objective) case of *Dix* God **22**, 18.

bel, bele *adj.* beautiful, fair; the subj. case sing. masc. and the obj. case pl. masc. is *biax* (*biaus*) **1**, 3, 8, etc.; obj. case sing. masc. *bel* **3**, 2; fem. sing. *bele*, **14**, 3, **19**, 15, etc.; subj. case pl. masc. *bel* **18**, 12, etc.; fem. pl. *beles* **16**, 18, **24**, 79.

beneïr *vb.* to bless; subj. 3 sing. *benie* **18**, 13, **22**, 6, **24**, 25[1]; past part. subj. sing. masc. *benois* **24**, 63; obj. case sing. masc. *benoöit* **16**, 2.

ber *adj.* noble **13**, 6, 17; the same word as *bers*, *baron*, but when used as adj. the subj. case sing. does not take final *s*.

beste *n.s.* beast **16**, 28, **18**, 3, 26, 32, **22**, 38, 41.

biauté *n.s.* beauty; subj. case sing. *biautés* **3**, 16; the addition of final *s* to this and similar words (*pitiés*, *amistiés*, etc.) began at an early date, and was due to the influence of the second decl. of masc. words; cf. *volentés*, **4**, 15 (see Bartsch and Hornung, *Langue et Litt. françaises: Grammaire*, p. 45).

bien *adv.* well **1**, 9, **4**, 8, etc.; very **3**, 17, **6**, 11, etc.

bis *adj.* grey **11**, 7; fem. *bisse* **14**, 11.

blans *adj.* (subj. m. sing. of *blanc*) white **11**, 25; fem. *blance* **12**, 28.

blecier *vb.* to hurt; subj. pf. 3 sing. *bleçast* **16**, 19; past part. *blecié* **24**, 85.

bliäut *n.s.* a sort of close-fitting tunic worn by both sexes **12**, 12.

blondet *adj.* flaxen, fair (of hair) **21**, 9. Dim. of *blond*.

blont *adj.* flaxen, fair (of hair); subj. case sing. masc. *blons* **27**, 1; obj. case sing. masc. *blont* **15**, 7; fem. sing. *blonde* **5**, 7; obj. case pl. masc. *blons* **2**, 12, **12**, 19.

bon *adj.* good **1**, 1, **7**, 5, etc.; fem. *bone* **2**, 15.

bons *n.s.* subj. sing. will, pleasure **4**, 15.

border, bordir *vb.* to jest; inf. used as subst. **7**, 15, **11**, 34.

borgois *n.s.* citizen **8**, 7.

bors *n.s.* obj. case pl. of *borc* a town **27**, 16.

borse *n.s.* purse **18**, 34, **22**, 26, **24**, 67.

bos *n.s.* a wood **18**, 7, **22**, 36, **23**, 5.

bouce *n.s.* mouth **27**, 7, **37**, 17.

bouter *vb.* to thrust, push; past part. *boutés* **13**, 20.

brace *n.s.* embrace **37**, 15.

braies *n.s.* breeches **38**, 18.

brans *n.s.* obj. case pl. of *brant* a sword **15**, 15.

bras *n.s.* obj. case pl. of *braç*, *bras*, *braz* the arm **2**, 11, **10**, 27, **24**, 5, **27**, 4.

brebis *n.s.* sheep **22**, 21.

brisier *vb.* to break; ind. fut. 1 sing. *briserai* **16**, 13.

[1] This form is possibly used as rustic parlance in all three instances. The grammatical form would have been *beneïe*

buç *vb.* ind. pf. 1 sing of *boire* to drink **24**, 52.

buef *n.s.* an ox, ox-hide **24**, 20, pl. *bues* oxen **10**, 7, **22**, 21.

***buen** *adj.* (*bon*) good **6**, 35.

buison, buisson *n.s.* bush **20**, 4, **18**, 5.

C'=**que** **6**, 8, 26, **16**, 31, **24**, 53, **37**, 15, **41**, 10.

ça *adv.* here **10**, 63.

cacier *vb.* chase, follow **18**, 19, 35, **22**, 23, 38; ind. pres. sing. 1 *caç* **23**, 11, 3 *cast* **32**, 18; ind. impf. sing. 1 *caçoie* **24**, 49; imper. 2 pl. *caciés* **22**, 44.

caindre *vb.* to gird (as a sword); ind. pf. 3 sing. *çainst* **9**, 9; pf. part. fem. *cainte* **28**, 15, 22.

caïr *vb.* to fall **16**, 13; ind. impf. 3 sing. *caoit* **24**, 7; ind. pf. 3 sing. *caï* **10**, 35, **24**, 84.

caitif, ve *adj.* wretched, miserable ***1**, **2** (note), **2**, 29, **5**, 15; subj. case sing. masc. *caitis* **8**, 12, used substantivally, obj. case pl. masc. *caitis* **34**, 7, fem. *kaitives* *ibid.*

cambre *n.s.* **41**, 7, **canbre** **4**, 22 etc., pl. **30**, 15; room, chamber.

cançon *n.s.* song **22**, 8.

canpegneus *n.s.* obj. case pl. of *canpegneul* mushroom **31**, 8.

canpel *adj.* of the open field **31**, 4; obj. case pl. *canpés* **31**, 8, *grans canpegneus canpés* field mushrooms, or perhaps mock-heroic, great war mushrooms.

cans *n.s.* obj. case pl. of *canp*, field **26**, 23.

cans *n.s.* subj. case sing. **1**, 8; obj. case pl. **15**, 3, of *cant* a song.

cantefable *n.s.* a ἅπαξ λεγόμενον, apparently invented by this author as a description of his story, half prose, half verse **41**, 24.

canter (**center** **12**, 6) *vb.* to sing.; ind. fut. 1 sing. *canterai* **22**, 28, 3 sing. *cantera* **22**, 11; cond. pres. 1 sing. *canteroie* **22**, 18, 23.

cape *n.s.* cloak **6**, 29, **14**, 26, **15**, 15, **18**, 9.

caple *n.s.* slaughter **10**, 27.

car *conj.* for **6**, 12, 33, **13**, 11, etc., with imper. "Now!" **2**, 19, **4**, 4, **6**, 14, **8**, 14.

car *n.s.* flesh, meat **4**, 23.

carbouclée *n.s.* coal, charcoal **24**, 15.

carbounée *n.s.* steak, broiled meat **24**, 18.

carole *n.s.* a kind of dance **33**, 7.

carue *n.s.* plough, plough-team **24**, 49.

cascun *distrib. pron.* each, every, **40**, 10.

cast see *cacier*.

castel *n.s.* castle **3**, **2**, **8**, 4, 13, etc.

***cateron** *n.s.* nipple, breast-bud **14**, 21 (see note).

cauciés past part. subj. case masc. of *caucier*, shod **24**, 19.

cauper *vb.* to cut; ind. pres. 3 sing. *caupe* **10**, 26; ind. fut. 3 pl. *cauperont* **10**, 18; past part. *caupés* **13**, 15, *caupée* **10**, 19.

caut *adj.* warm **12**, 3.

caut *vb.* ind. pres. 3 sing. of *caloir* to matter, signify **27**, 12.

caviax, caviaus *n.s.pl.* the hair **2**, 11, **12**, 18, **13**, 15.

ce *dem. pron.* see *cis.*
cel *dem. pron.* see *cil.*
celier *n.s.* cellar **11**, 6, 39.
cemin *n.s.* way, road **19**, 3, 7.
cemisse *n.s.* chemise, shirt **11**, 25, **26**, 14, **38**, 18.
cent *card. num.* hundred **2**, 4, **9**, 3, **18**, 21.
cerf *n.s.* stag **18**, 27, **23**, 11.
cerisse *n.s.* cherry **12**, 21.
cerquier *vb.* to search **26**, 17.
certes *adv.* surely, certés **6**, 41, **10**, 59, **24**, 63, **26**, 20.
cest, e *dem. pron.* see *cis.*
ceval *n.s.* horse **2**, 5, etc. ; subj. case sing. *cevaus* **20**, 28, **24**, 83 ; obj. pl. *cevaus* **10**, 71.
cevalier (**cevalers** **2**, 16) *n.s.* knight **2**, 4, etc.
cevaucier *vb.* to ride ; ind. impf. 3 sing. *cevaucoit* **24**, 12 : ind. pf. 3 sing. *cevauca* **20**, 30.
ci *adv.* here **10**, 18, 21, **18**, 38, **22**, 32, with *par* **15**, 14.
cief *n.s.* head **9**, 8, **10**, 3, end, edge **18**, 8.
ciel *n.s.* heaven **24**, 89.
cien *n.s.* dog, hound **10**, 28, 71.
cier *adj.* dear, valuable, precious **9**, 5, 14, **20**, 21.
ciere *n.s.* face, countenance, expression **15**, 8.
ciés *prep.* at the house of **38**, 15.
cil *dem. pron.* that ; masc. sing. subj. *cil* **18**, 24, etc., pl. *cil* **6**, 27, etc. ; masc. sing. obj. *cel* **39**, 27, pl. *ciax* **6**, 32, etc. ; fem. sing. obj. *cele* **10**, 32.
cinc *card. num.* five **18**, 21.
cis *dem. pron.* this ; masc. sing. subj. *cis* **22**, 35 ; masc. sing. obj. *cest* **4**, 5, *ce* **11**, 39, **31**, 4, **35**, 12, pl. *ces* **2**, 32 ; fem. sing. *ceste* **2**, 30, 31, pl. *ces* **6**, 29, etc. ; neut. *ce* **2**, 28, etc., *ço* **34**, 3, *çou* **20**, 11, 15, **24**, 60.
cité *n.s.* city **17**, 19, **36**, 9, etc.
civre *n.s.* goat **10**, 7.
clamer *vb.* to call, proclaim ; past part. masc. obj. pl. *clamés* **31**, 10 ; refl. to lament ; ind. pf. 3 sing. *se clama* **5**, 14 ; comp. pf. indef. *s'est clamée* **37**, 5.
cler, e *adj.* clear, bright **1**, 7, **2**, 13, **12**, 31, used adverbially **12**, 5.
clerc *n.s.* cleric **6**, 33.
clop *adj.* lame **6**, 27.
ço, çou *dem. pron.* see *cis* ; *por çou que* because **20**, 11, *en ço que* while **34**, 3.
coi *interrog. pron.* neut. what, *por coi* why ? **5**, 16.
coies *adj.* fem. pl. quiet, tranquil **12**, 4 ; *quoie* **24**, 72.
cointe *adj.* fem. sing. well-bred, gracious, or trim, neat **3**, 10. The two words, deriving from Lat. *cognitus* and *comptus*, seem to have got confused.
col *n.s.* neck **10**, 2, **16**, 13.
com **12**, 1, **19**, 11, **29**, 12, *con* **2**, 9, **6**, 26, **20**, 1, **28**, 1, *conme* (or *comme*) **12**, 14, **38**, 9 ; *adv.* as. *Con par* **8**, 12 how greatly **12**, 23 *ausi con ce fuissent* just as it were.
comencier, conmencier (**commencier**) *vb.* to begin ; ind. pres. 3 sing. *comence* **10**, 25, *conmence* **32**, 8, *coumence* **31**, 3, 12 ; ind. pf. 3 sing. *comença* **7**, 9, **12**, 7, **12**, 37, *conmença* **24**, 90, **30**, 18, **32**, 21 ; past part. *comencié* **15**, 3.

coment *adv.* how **10**, 73, *conment* **32**, 12.

con see *com.*

conduist *vb.* ind. pf. 3 sing. of *conduire* to lead, conduct **10**, 81.

confort *n.s.* comfort **24**, 63.

congié *n.s.* leave (in phrase to take leave of) **16**, 6, **18**, 40, **28**, 14.

conme see *con.*

conmence, conmença see *comencier.*

conoistre *vb.* to know; ind. pres. 1 pl. *counisçons* **18**, 17, 2 pl. *conissiés* **18**, 15, *connissiés* **10**, 73.

conpaignet *n.s.* playful dimin. of *conpaing*, *compaing*, companion **21**, 5. Apparently not found elsewhere, although the fem. *compaignete* is cited from several sources, all in verse, in Godefroy.

conpagnie, conpaignie *n.s.* company **4**, 22, **18**, 30.

conplis past part. of *conplir* to fulfil **29**, 9.

conquis past part. of *conquerre* to win, conquer **6**, 22.

consel *n.s.* counsel, advice **7**, 5, **20**, 18, 20.

conte *n.s.* obj. case sing. of *quens* count **2**, 35, **22**, 16.

conter *vb.* to relate, tell **22**, 31; ind. fut. 1 sing. *conterai* **22**, 28.

contre *prep.* towards, against **41**, 11.

contreval *adv.* downwards **16**, 10; *prep.* down **12**, 15.

convenra *vb. impers.* it will behove, be necessary **11**, 41; fut. 3 sing. of *covenir*, *convenir.*

corans *adj.* eager, spirited **10**, 5 (orig. pres. part. of *corre* to run).

corde *n.s.* rope, cord **12**, 14.

courecier *vb.* to get angry **14**, 2.

cornés *n.s.* obj. case pl. of *cornet* a little horn (musical) **21**, 14.

corre *vb.* to run, go quickly; ind. pres. 3 sing. *cort* **9**, 17, 3 pl. *qeurent* **8**, 6; ind. pf. 3 pl. *cururent* **34**, 12.

cors *n.s.* body **2**, 11, **21**, etc., person, self **22**, 20. For shades of meaning see note to **23**, 2, 3.

corset *n.s.* a close-fitting upper garment **21**, 8; probably here meaning the same as *bliaut.* Suchier points out that the Old High German *kursît* (the same word) is used in early translations to render the Old French *bliaut.* The distinction between the *bliaut* and the *corset* was apparently that the former was a long tunic, and the latter a short one.

cortois, e *adj.* courteous, well-mannered, refined **1**, 9, **2**, 42, **29**, 2.

cousine *n.s.* relation, cousin **37**, 8.

costé *n.s.* side **24**, 5, 87.

costume *n.s.* custom, habit **32**, 15.

cote *n.s.* coat, jacket **38**, 18.

çou *dem. pron.* see *cis.*

coutel *n.s.* knife **14**, 8.

coutelés *n.s.* obj. case pl. of *coutelet* dimin. of *coutel* knife **21**, 13.

covent *n.s.* covenant, pl. obj. case *couvens* **8**, 31, *covens* **8**, 34, **10**, 44, 45, *avoir en covent* to covenant, agree **10**, 48, 52, **22**, 37.

covient *vb. impers.* it behoves, it is necessary **18,** 35, **22,** 43; pres. ind. 1 sing. of *covenir, convenir.*

creante *vb.* ind. pres. 3 sing. of *creanter* to grant, agree to **8,** 39.

creature *n.s.* creature, being **10,** 17, **16,** 12, in adjuration *douce creature*, probably referring to the child Jesus.

crever *vb.* to crack, burst out **22,** 22.

creveüre *n.s.* a crack, crevice **12,** 34.

criënt, se *vb. refl.* ind. pres. 3 sing. of *criër* to cry, call to one another **5,** 13.

crigne *n.s.* head of hair **5,** 7.

cris *n.s.* subj. case sing. cry **6,** 2, **8,** 5, **20,** 5; obj. sing. *cri* **18,** 10.

croire *vb.* to believe **20,** 19; ind. pres. 3 sing *croit* **18,** 29.

cropent *vb.* ind. pres. 3 pl. of *cropir* to crouch, grovel **6,** 28.

cruute *n.s.* crypt **6,** 29.

cuer *n.s.* heart **3,** 16, **10,** 48.

cueute (pointe) *n.s.* quilt, quilted coverlet, or cushion **40,** 37. (For this interesting word see Skeat s.v. counterpane.)

cuidier, quidier *vb.* to believe; ind. pres. 1 sing. *cuit* **7,** 19, *quit* **14,** 15, *quid,* **25,** 5; ind. pf. 3 sing. *cuida* **20,** 11; cond. pres. 2 pl. *cuideriés* **6,** 20; imper. 2 pl. *quidiés* **10,** 6, **14,** 7.

cure *n.s.* care, *avoir cure de* to care for **18,** 30, **38,** 11.

Damages *n.s.* subj. case sing. loss, pity **14,** 31, 35.

dame *n.s.* lady **6,** 36, **40,** 36, **41,** 5, 19.

Dame (Dix) *n.s.* (*Dominus Deus*) the Lord God **18,** 12.

damoisele *n.s.* young lady **20,** 10.

damoisiax *n.s.* subj. case sing. of *damoisel* a young lord **2,** 10, **5,** 17, **22,** 15.

dansellon *n.s.* young lord **39,** 31.

de *prep.* of, from, concerning **1,** 3, **23,** 2, etc.

debonaire *adj.* gentle, gracious, noble **2,** 42.

decauç = descauç *adj.* barefoot, **6,** 30.

dedens *adv.* within **12,** 35, **13,** 16, **16,** 24, **20,** 3, **24,** 74; *prep.* within **18,** 34, **22,** 42.

deduit *n.s.* delight, pleasure **34,** 2, 4; subj. case sing. *deduis* **7,** 3, 14, 39.

deffendre 16, 25, **desfendre 8,** 7; *vb.* to defend; ind. pres. 1 sing. *deffent* **10,** 22; fut. 3 pl. *defenderont* **2,** 21, *desfenderont* **8,** 17; imper. 2 sing. *deffent* **2,** 19, *defen* (before *t*) **8,** 15.

deffrema *vb.* ind. pf. 3 sing. of *deffremer* (Picard form for *deffermer*), to unlock, unfasten **12,** 29.

defors *adv.* without **24,** 74.

degré *n.s.* step, stair **7,** 7, **20,** 27.

dehait *n.s.* (in imprecation). A curse upon! **18,** 29, **22,** 11; with *ait* **24,** 61, see note to **18,** 29.

dehors *adv.* without, outside **20,** 3.

del = de le of the **1,** 2, etc.

deles *prep.* beside, near to **12,** 33, **20,** 3.

delis *n.s.* subj. case sing. **11,** 35;

obj. pl. **41**, 21 *delit*, delight, pleasure.

demain *adv.* to-morrow **16**, 14, 15, **26**, 17; *n.s.* the morrow, next day, **18**, 5, **41**, 17.

demander *vb.* to ask, demand **10**, 70, **40**, 16; ind. pres. 1 sing. *demant* **2**, 24, **8**, 21, **24**, 28.

demener *vb.* to display (grief or joy) **7**, 10; subj. impf. 3 sing. *demenast* **20**, 14.

dementer *vb. refl.* to lament, complain **11**, 10, **17**, 3; ind. pf. 3 sing. *dementa* **18**, 1; inf. as subst. **13**, 8.

demorer *vb.* to remain, tarry **16**, 24; ind. impf. 3 sing. *demouroit* **40**, 40.

deneret *n.s.* dim. of *denier*, a coin **21**, 11, apparently not found elsewhere; cf. *compaignet.*

denier *n.s.* a coin, either generally, or as a coin of particular value, of which 12 went to the *sol* or *sou* **4**, 12, **18**, 28, 37, **22**, 27.

dens *n.s.* teeth; obj. case pl. of *dent* **12**, 22, **24**, 19.

departir *vb.* to separate **11**, 3, refl. to quit, depart; ind. pres. 3 sing. *se depart* **6**, 46; 3 pl. *se departent* **4**, 19.

depeciés past part. of *depecier* to break, break down **16**, 8.

deport *n.s.* pleasure, amusement **1**, 2.

deriére *adv.* behind **12**, 17; *prep.* behind **30**, 3

dervé past part. of *derver* to be mad, distraught **30**, 6.

des=**de les** of the **1**, 5, etc.; after comparative, than the **18**, 13, 24, **22**, 6, 10, **24**, 90.

descendre *vb.* to descend, alight **24**, 82; ind. pres. sing. 3 pl. *descendent* **27**, 18; ind. fut. 1 sing. *descenderai* **24**, 80; past part. *descendus* **28**, 1.

deseure *adv.* above **16**, 8, 26, *par deseure* **12**, 27, **24**, 75; *prep.* above **24**, 20.

desfenderont see *deffendre.*

desire *vb.* ind. pres. 3 sing. of *desirer* to desire, long for, **39**, 36.

desiretés past part. subj. case sing. of *desireter* to disinherit **8**, 14.

desos *prep.* beneath, under **14**, 26, *desox* **36**, 9, *de desou* **24**, 57.

desronpent *vb.* ind. pres. 3 pl. of *desronpre* to tear **24**, 4.

dessaisisent *vb.* ind. pf. 3 pl. of *dessaisir* to strip (of) **9**, 13.

destor *n.s.* out-of-the-way place, bye-way **27**, 13.

destorbier *vb.* to disturb, trouble, annoy **10**, 67.

destre *n.s.* used adverbially (*a destre*) to right (and left) **10**, 26.

destrier *n.s.* war-horse, charger, **9**, 10, 16, *destrir* **10**, 21.

***desus** *adv.* above, over, doubtful reading in **24**, 4.

detiegne *vb.* subj. pres. 3 sing. of *detenir* to keep, retain **32**, 19.

deul *n.s.* grief, sorrow, **8**, 10, see *duel*, *dol.*

deus, dex *card. num.* two **1**, 3, **12**, 23, **18**, 28.

deüst *vb.* subj. impf. 3 sing. of *devoir* to owe, be bound to **2**, 18.

devant *adv.* before, in front, **12**, 16; *prep.* before **6**, 28, **11**, 22, **24**, 13, *par devant* **29**, 5.

devers *prep.* (**par devers**) towards, on the side of, **4**, 20, 25; **12**, 30.

devinrent, *vb.* ind. pf. 3 pl. of *devenir* to become, **34**, 17.

devisse *n.s.* device, art **5**, 3.

devoir *vb.* to owe, ought, must; ind. pres. 1 sing. *doi*, **24**, 46, 2 sing. *dois* **8**, 19, 2 pl. *devés* **10**, 41; ind. pf. 3 sing. *dut*, **10**, 10, **30**, 4; subj. pres. 3 sing. *doie* **4**, 7; subj. impf. 3 sing. *deüst* **2**, 18.

dire *vb.* say, tell **14**, 33; ind. pres. 1 sing. *di* **15**, 12, 2 pl. *dites* **14**, 16, 3 pl. *diënt* **6**, 4, **20**, 6; ind. impf. 3 sing. *disoit* **38**, 8, 2 pl. *disiés* **22**, 9, 3 pl. *disoient* **2**, 18; ind. pf. 3 sing. *dist* **19**, 11; ind fut. 1 sing. *dirai* **2**, 9, **6**, 26, 3 sing. *dira* **18**, 25, 1 pl. *dirons* **18**, 38; subj. impf. 1 pl. *desisiens* **22**, 37, 2 pl. *dissisciés* **40**, 14; imper. 2 pl. *dites*, **18**, 18; past part. *dit* **16**, 3.

dis *n.s.* obj. pl. of *di* day **41**, 20.

dis *card. num.* ten **2**, 5, **10**, 29.

dis *n.s.* subj. case sing. of *dit* speech, talk, recitation **1**, 8.

Diu *n.s.* **5**, 23, **19**, 17, obj. case sing. *Dius Dix* God **2**, 23, **10**, 2, etc.; *de par Diu* a formula of assent or acceptance **18**, 39, **22**, 30; cf. *L'empereur Constant* (in Bibl. Elzév. Nouv. franç. du XIIIe siècle, pp. 13 and 18).

doie *vb.* subj. pres. 3 sing. of *devoir*.

doinse, doinst *vb.* subj. pres. 1 and 3 sing. of *doner*.

dol *n.s.* grief **7**, 10, **12**, 36, **24**, 46, see *deul*, *duel*.

dolans *adj.* masc. subj. sing. of *dolant* grieving, sorrowful **1**, 11, **6**, 46, **7**, 2.

dolor *n.s.* grief, pain **16**, 21, **24**, 9.

doner *vb.* to give **7**, 5; ind. pres. 2 pl. *donés* **2**, 26; ind. pf. 3 sing. *dona* **21**, 11; ind. fut. 1 sing. *donrai* **2**, 34, 3 sing. *donra*, **2**, 32; cond. pres. 1 sing. *donroie* **40**, 15, 3 sing. *donroit* **18**, 20, 2 pl. *donriiés* **22**, 39; subj. pres. 1 sing. *doinse* **10**, 72, 3 sing. *doinst* **2**, 24, **37**, 14; subj. impf. 1 sing. *donasse* **4**, 13, *donasce* **6**, 17.

dongon *n.s.* keep, castle **39**, 21, *donjon* **39**, 25.

dont *relat.* or *conj. pron.* of whom, of which **17**, 10, from, or by means of, which (a usage not recognized in Mod. French) **4**, 5, 26, **14**, 8, 35.

dont *adv.* or *conj.* (more in the sense of an adverb of time than M.F. *donc*) then, **5**, 14, **14**, 3, 34, **29**, 11, **37**, 5, **39**, 10.

dormir *vb.* to sleep; ind. impf. 3 sing. *dormoit* **12**, 11.

dos *n.s.* back **24**, 57.

douçour *n.s.* sweetness **24**, 79, *douçor* **40**, 23.

dox (dous), douce *adj.* sweet **1**, 8, 15, **7**, 14, 20, etc. *doce* **11**, 32.

doze *card. num.* twelve **16**, 20, **36**, 3.

drap *n.s.* cloth **12**, 12, **40**, 37, pl. obj. *dras* **40**, 35, *dras* (*de lit*) bed-clothes **12**, 13, **30**, 2.

dreciérent *vb.* ind. pf. 3 pl. of *drecier* to raise, set (sail) **38**, 21.

drois *adj.* subj. case sing. masc. of *droit* right **3**, 17, **6**, 12, used adverbially **12**, 27.

droit *adv.* right, straight, **9**, 18.

du = **de le** of the, some **4**, 13.

Du *n.s.* colloquial for *Diu* God **10**, 78.
dublier (doublier) *adj.* double, twofold, (of a hauberk) lined **9**, 7.
duel *n.s.* grief, sorrow **24**, 31, see *deul*, *dol*.
durement *adv.* hard **14**, 11, **24**, 84, **30**, 19.
durer *vb.* to last, endure, extend; ind. impf. 3 sing. *duroit* **16**, 28; ind. pf. 3 pl. *durérent* **39**, 19; past part. *duré* **10**, 39.
dures *adj.* fem. pl. of *dur* hard, firm **12**, 22.
dusque *prep.* as far as, up to **18**, 5, **24**, 20, *dusqu'a pou* within a little while **40**, 25.

É *exclam.* oh! **24**, 77 (cf. *hé*).
eage *n.s.* age **10**, 60.
efforça, s' *vb.* ind. pf. 3 sing. of *s'efforcier* to struggle, make an effort **24**, 86.
el *neut. adj.* other, otherwise **8**, 13.
el=en le in the, to the, **23**, 3, **24**, 5, **28**, 16, **39**, 25.
ele *pers. pron.* she, **2**, 39, etc.; pl. *eles*, **6**, 36.
en *prep.* in, on, **4**, 21, **5**, 1, **6**, 1, 9, etc.
en *adv. of place*, which has assumed the functions of a pronoun, thereof, therefrom, therewith, **2**, 14, 23, **3**, 4, **7**, 7, 19, **8**, 20, **22**, 36, with verb of motion, away, **7**, 1, **16**, 6, *venés ent*, **40**, 42.
enbarer *vb.* to break in, bash in; pres. ind. 3 sing. *enbare* **10**, 34.
enbati, s' *vb. refl.* ind. pf. 3 sing. of *s'enbatre* to fling oneself on, burst upon **18**, 11, **24**, 22.
enbler *vb.* to steal; past part. *enblée* **6**, 10; refl. to steal away; ind. pres. 3 sing. *s'enble* **20**, 27; ind. pf. 3 sing. *s'enbla* **38**, 14.
enbrasés past part. subj. sing. masc. of *enbraser* to burn **17**, 19.
enclorre *vb.* clasp, enclose, clip **12**, 25.
encontre *prep.* against **29**, 14.
encor *adv.* or *conj.* yet, still **10**, 20, **14**, 13, **16**, 14, 22, **17**, 16; *oncor* **37**, 15.
endormi, s' *vb. refl.* ind. pf. 3 sing. of *s'endormir* to sleep **18**, 5.
ene *adv. of interrogation* **10**, 73 see *enne*.
enfances *n.s.pl.* deeds of youth, youthful exploits **10**, 41.
enfant *n.s.* obj. case sing. and subj. pl. of *enfes* child **1**, 3, **11**, 2, **18**, 15, **22**, 5; *enfent* **28**, 17; obj. pl. *enfans*, **1**, 3.
enfes *n.s.* subj. case sing. child **36**, 11, 12.
engien *n.s.* device, plan, **38**, 12.
enmi *prep.* amid, amidst **24**, 13, **32**, 7.
enne *adv. of interrogation* (do you) not? (have you) not? **10**, 48, **22**, 12; *ene* **10**, 73.
enon=el non in the name of **10**, 78 (expressive of haste).
enparlés past part. as adj. subj. case sing. masc., ready of speech **18**, 13, 24, **22**, 6, 10.
enpereris *n.s.* empress **2**, 39.
enploiie past part. fem. sing. of *enploiier*, bestowed, employed **2**, 39. The phrase is common;

such and such a dignity, function, or what not is well bestowed in, graced by, him or her.

enporter *vb.* to carry off; pres. ind. 3 sing. *enporte* **23**, 7; pf. 3 sing. *enporta* **10**, 11.

ens *adv.* within **11**, 19, **14**, 22, **24**, 77.

ensanble *adv.* together **14**, 24.

enseurquetot *adv.* moreover, above all **6**, 20.

ensi *adv.* thus **30**, 1, **38**, 1, **41**, 16.

ent *adv.* **40**, 42 see *en* (*adv.*).

enteciés subj. sing. masc. **2**, 14, *entecie* fem. sing. **2**, 42; past part. of *entecier*, endowed (lit. marked) with.

entendre *vb.* to hear; imper. 2 sing. *entens* **15**, 12; past part. *entendu* **6**, 1, **10**, 2, **20**, 2.

enterriés *vb.* cond. pres. 2 pl. of *entrer* to enter **6**, 23.

entier *adj.* whole; *el plus entier* in the most whole (least torn) part **24**, 5.

entor *prep.* around **10**, 27, **39**, 4.

entre *prep.* among, between **2**, 20, **8**, 17, **16**, 9; *entre lui et s'amie* both he and his love **28**, 1, 21, a common use of *entre . . . et* in Old French.

entrebaissent, s' *vb. refl.* ind. pres. 3 pl. of *s'entrebaisier* to kiss one another **26**, 6.

entremi *prep.* amid, amidst **10**, 12.

entrepris past part. of *entreprendre*, overcome, brought low **1**, 11, **11**, 20.

entrer *vb.* to enter **4**, 24; ind. pres. 3 sing. *entre* **29**, 1; past indef. 3 sing. *est entrés* **7**, 8.

entreus que *conj.* while **8**, 1, **18**, 9; *entroeus que* **8**, 8.

entrocions *vb.* ind. pres. 1 pl. of *entrocirre* to kill one another **32**, 15.

envers *n.s.* the reverse side **24**, 21.

envoiier *vb.* to send; ind. fut. 1 sing. *envoierai* **4**, 15; [subj. 3 sing. *envoiast* **24**, 45, note].

eperons *n.s.pl.* spurs **22**, 4; *esperons* **10**, 11.

erbe *n.s.* grass, plant **12**, 18, **19**, 13; *herbes* **20**, 23, **39**, 5; *herbe* **40**, 33.

eréses (for **esréses**) past part. fem. pl. of *esrer*, worn out **6**, 29.

ermin *adj.* of ermine **11**, 24.

erra *vb.* ind. pf. 3 sing. of *errer* to walk, go (with no sense of going astray); *errer tant que*, to go on till, is a common use **12**, 31, **20**, 30.

es (**vous**) *interj.* lo! **39**, 11.

es = **en les** **30**, 15.

esbanoiier *vb.* to refresh, recreate oneself **20**, 23.

esbaudir *vb.* to urge on, encourage **29**, 13.

escargaite *n.s.* (fem.) watch, patrol **14**, 25.

escerveleroie *vb.* cond. pres. 1 sing. of *escerveler* to dash out the brains **14**, 12.

esclaire *n.s.* the greater celandine **40**, 34.

***esclaire** *vb.* ind. pres. 3 sing. of *esclairier* to enlighten **3**, 16 (conjectural emendation for MS. *elcraire*, see note).

esclarci *vb.* ind. pf. 3 sing. of *esclarcir* to lighten, grow bright **22**, 36.

esclos *n.s.* obj. pl. of *esclot* slot, track **23**, 12.

escole *n.s.* school (in transferred sense) **33**, 6.

escorça, s' *vb. refl.* ind. pf. 3 sing. of *s'escorcier*, kilted her, tucked up her skirt **12**, 17.

escouter *vb.* to listen, harken; imper. 2 pl. *escoutés* **39**, 14; past part. *escouté* **12**, 37.

escu *n.s.* shield **9**, 11, **10**, 2.

esgarda *vb.* ind. pf. 3 sing. of *esgarder* to look **5**, 11, **24**, 12.

esmaiiés, vous *vb. refl.* imper. 2 pl. of *s'esmaiier* to be dismayed, affrighted **38**, 4, **40**, 25.

esmari past part. subj. pl. masc. of *esmarir*, astonished, astounded **18**, 23.

esmervella *vb.* ind. pf. 3 sing. of *esmervellier* to wonder, marvel **30**, 19.

espanie past part. fem. of *espanir*, opened, blossomed, blown **5**, 12.

esparnaiscent *vb.* ind. impf. 3 pl. of *espargnier* to spare **24**, 3.

espartist *vb.* ind. pf. 3 sing. of *espartir* to separate **34**, 10.

espaulle *n.s.* shoulder **24**, 85, **26**, 10.

espée *n.s.* sword **9**, 9, **10**, 3, **28**, 15, etc.

esperitables *adj.* subj. sing. masc. spiritual, heavenly **37**, 14.

esperona *vb.* ind. pf. 3 sing. of *esperoner* to spur **9**, 16.

esperons *n.s.* pl. spurs **10**, 11; *éperons* **22**, 4.

espés *adj.* thick **18**, 4, **20**, 4.

espiel *n.s.* lance **9**, 11.

espine *n.s.* thorn (bush) **24**, 87; *espines* thorns **24**, 3.

espousa *vb.* ind. pf. 3 sing. of *espouser* to wed, marry **41**, 18.

espouse *n.s.* wife **8**, 27.

esprovera *vb.* ind. fut. 3 sing. of *esprover* to prove, try **19**, 10.

esquelderoie *vb.* cond. pres. 1 sing. of *escoillir* to hurl, throw, fling **14**, 10.

essor *n.s.* fresh air **4**, 26.

estable *n.s.* stable **20**, 28.

estage *n.s.* floor, storey **4**, 21; *astage* **37**, 3.

esté *n.s.* summer **12**, 3, 21.

estendre *vb.* to spread; ind. pf. 3 pl. *estendirent* **18**, 9; plupf. 3 pl. *avoient estendue* **20**, 32.

ester *vb.* to stand, rest; inf. as subst. *esters* **7**, 12; common in the phrase *laissier ester* to let be, let alone **2**, 29, **6**, 14.

esteroie *vb.* cond. pres. 1 sing. of *estre* to be **26**, 19, 3 sing. *esteroit* **24**, 46.

estoiles *n.s.* pl. stars **24**, 89.

estoilete *n.s.* dim. of *estoile* little star **25**, 1.

estonés past part. subj. case sing. masc. of *estoner*, stunned **10**, 35.

estor *n.s.* battle, combat **2**, 25, **8**, 16.

estores *n.s.* subj. case sing. fleet **34**, 4.

estragne **28**, 8; see *estrange*.

estrain *n.s.* straw **24**, 57.

estraint, s' *vb. refl.* ind. pres. 3 sing. of *s'estraindre*, wraps herself **12**, 33, **16**, 5.

estrange *adj.* strange, foreign **2**, 30, **6**, 15; *estragne* **28**, 8.

estre *vb.* to be **2**, 28, *iestre* **10**, 40; ind. pres. 1 sing. *sui* **5**, 16, 20, **10**, 59, etc., 2 sing. *es* **8**, 12,

ies **8**, 18, 3 sing. *est* **1**, 8, etc., 1 pl. *somes* **22**, 15, 2 pl. *estes* **22**, 14, 3 pl. *sont* **6**, 34; ind. impf. 1 sing. *estoie* **24**, 48, **26**, 7, 3 sing. *estoit* **34**, 4 etc.; ind. pf. 1 sing. *fui* **37**, 6, 3 sing. *fu* **3**, 9 etc., 3 pl. *furent* **16**, 19, etc.; fut. 1 sing. *ére* **2**, 24, **8**, 21, *serai* **5**, 24, 3 sing. *ert* **14**, 35, **18**, 33, *iert* **14**, 34, **17**, 14, **18**, 36, *sera* **6**, 11; cond. pres. 1 sing. *esteroie* **26**, 19, 3 sing. *esteroit* **24**, 46, *seroit* **6**, 22, **14**, 32; subj. pres. 1 sing. *soie* **27**, 14, 2 sing. *soies* **24**, 64, 3 sing. *soit* **1**, 13, 2 pl. *soiiés*, *soiés* **26**, 4, 5; subj. impf. 1 sing. *feüsse* **8**, 26, *fuisse* **25**, 11, 3 pl. *fuissent* **12**, 23.

estrier *n.s.* obj. sing. stirrup **20**, 29, **24**, 82; pl. obj. *estriers* **9**, 13.

estroit *adj.* used adverbially, straitly, closely **25**, 12.

estroséement *adv.* immediately, then and there **10**, 30; *estrousement* **10**, 14 (in both instances preceded by *tot*).

estrumelé *adj.* breechless, without breeches **6**, 30; see *Romania* x. 399 and 490. M. Gaston Paris, who had previously interpreted the word as meaning "full of sores or swellings" in these passages, proves conclusively the meaning here given.

esveille, s' *vb. refl.* ind. pres. 3 sing. of *s'esveiller* to awake **18**, 10.

esvertin *n.s.* dizziness, epilepsy **11**, 18.

et *conj.* and **1**, 4, etc.; used often to mark the apodosis after "when" or "while" **8**, 9, **14**, 24, **18**, 10, 20, 13, **34**, 4.

eüsce, eusciés, etc. *vb.* impf. subj. of *avoir*.

ex (eus) *n.s.* pl. obj. eyes **2**, 12, **4**, 16, etc.

ex (eus) *pers. pron.* obj. pl. them **2**, 20.

Fablent *vb.* ind. pres. 3 sing. of *fabler* to narrate, heading of sections **2**, **6**, **8**, *flablent* **4**, **40**, *flabent* **32**.

fabloient *vb.* ind. pres. 3 sing. of *fabloier* to narrate, heading of sections **12**, **14**, **16**, **18**, **20**, **22**, **24**, **26**, **28**, **30**, **36**, **38**, *flaboient* **34**.

face *n.s.* face **2**, 13, **5**, 9, **12**, 20, **37**, 16.

faelé *adj.* cracked, rent **12**, 32.

faide *n.s.* vengeance (which might be legally claimed or taken) **6**, 11. See Du Cange s.v. *Faida*.

faim *n.s.* hunger **6**, 31.

faire *vb.* to do, make **2**, 34, etc., *fare* **2**, 17, **5**, 25, *farre* **8**, 19; ind. pres. 1 sing. *faç* **10**, 77, **11**, 40, 2 sing. *fais* **24**, 26, **29**, 7, 3 sing. *fait* **2**, 23, etc. (with meaning of "quoth," "says"), 1 pl. *faisons* **22**, 33, 2 pl. *faites* **24**, 30; ind. impf. 3 sing. *faisoit* **2**, 1, **8**, 10, 2 pl. *faissiés* **40**, 20, 3 pl. *faisoient* **20**, 33; ind. pf. 3 sing. *fist* **1**, 6, 3 pl. *fisent* **34**, 14, **36**, 5, *fissen* **38**, 8; fut. 1 sing. *ferai* **8**, 30, 2 pl. *ferés* **18**, 32, **22**, 17 (a form of entreaty or request), 3 pl. *feront* **15**, 17; cond. pres. 1 sing. *feroie* **14**, 12, 3 sing. *feroit* **12**, 10, **20**, 5, 3 pl. *foroient* **10**, 15; subj. pres. 2 pl. *faciés* **10**, 68; subj. impf.

3 sing. *fesist* **9**, 4; past part. *fait* (*si fait* such **24**, 30, *si faite* **14**, 13, *ausi fait* such like **20**, 17), *faite* **2**, 32, **5**, 8.

fais *n.s.* lit. heap, mass **24**, 77, *tot a un fais* all at once.

fait *vb.* ind. pres. 3 sing. of *faire*, quoth, says **2**, 23, etc.

faitement *adv. si faitement* thus, in this way **24**, 9, **32**, 11.

fantosmes *n.s.* subj. sing. phantom, fantasy, **18**, 26.

faus=**fous** *adj. as n.s.* fool **3**, 7.

fée *n.s.* fay, fairy **18**, 30, **22**, 35.

felon *adj.* evil, wicked **39**, 29 (strictly, obj. sing. of *fel*).

feme, **femme**, woman **3**, 12; *fenme* **2**, 34, **14**, 19, 20.

ferir *vb.* to strike, smite **14**, 9, **32**, 8; ind. pres. 1 sing. *fiert* **10**, 34, **30**, 3; ind. impf. 3 sing. *feroit* **24**, 77; subj. pres. 1 sing. *fiére* **2**, 26, 2 sing. *fiéres* **8**, 16.

feste *n.s.* feast **20**, 11, 12.

feüsse *vb.* subj. impf. 1 sing. of *estre* **8**, 26.

fil *n.s.* obj. sing. of *fix*, *fius* son **2**, 8, **32**, 19.

fille *n.s.* daughter **2**, 8, 36, **36**, 13, **38**, 5, *file* **2**, 34.

fillole *n.s.* god-daughter **2**, 32, **6**, 17, *filole* **4**, 4, 12.

fins *n.s.* subj. sing. end **10**, 57; *faire male fin* to make ado or outcry **11**, 40.

fissen see *faire*.

flaber, **flaboiier** see *fabler*, *fabloiier*.

flans *n.s.* pl. sides, flanks **12**, 24.

flaüsteles *n.s.* pl. flageolets **21**, 14.

flors *n.s.* sing. and pl. flower **11**, 12, 32, **12**, 25, **19**, 12, **20**, 3, 23, **24**, 75.

foi *n.s.* interj. *par foi* **18**, 37, *a foi* **21**, 7, i'faith!

foille *n.s.* leaf **19**, 14, **20**, 3; *fuelles* **26**, 14.

foilli *adj.* leafy, **19**, 4.

fois *n.s.* time, *une fois* **10**, 52, once, *une seule fois* **8**, 36.

fole *adj.* fem. used subst. foolish, fool **33**, 3.

folie *n.s.* folly **10**, 42.

fons *n.s.* bottom **16**, 18.

fontaine *n.s.* spring **18**, 8, **20**, 31.

force *n.s.* force **34**, 6.

forceur *adj.* greater **16**, 23.

forest *n.s.* forest **10**, 27, **18**, 3, etc.

forment *adv.* strongly, greatly, **15**, 16.

forment (by metathesis for *froment*) *n.s.* wheat **22**, 22.

fornis past part. subj. sing. of *fornir*. *Bien fornis* well set up, strong, vigorous **10**, 4.

forrée past part. fem. of *forrer* to line, deck, **20**, 2.

fors *prep.* except **2**, 8, **4**, 25; with *de* out of **6**, 4, **24**, 82.

fors *adj.* subj. masc. strong **8**, 19, **10**, 4, etc., *fort* (obj. sing.) **8**, 13.

fossé *n.s.* moat (dry), trench **16**, 9, 17, **17**, 2.

frales (=**frailles**) *adj.* subj. sing. masc. feeble **2**, 7.

frain *n.s.* bridle **20**, 29, **32**, 10.

frans *adj.* subj. sing. masc. free, noble **13**, 7; fem. *france* **2**, 41; subj. pl. masc. *franc* **6**, 35.

frére *n.s.* brother **24**, 24, 47, **36**, 3.

frés *adj.* fresh **30**, 18, **31**, 6; fem. *fresce* **26**, 13.

fretés past part. obj. pl. masc. of *freter*, laced, banded **24**, 20.
froit *n.s.* cold **6**, 31.
fromages *n.s.* pl. cheeses **30**, 18, **31**, 6.
front *n.s.* brow, forehead **27**, 6.
fuelle see *foille.*
fuïe past part. fem. of *fuïr* to flee, in past indef. *est fuie* **6**, 4; pluperf. *estoit fuïe* **20**, 7.
fuies *n.s.* obj. pl. flight **32**, 16.
fuisse, fuissent see *estre.*
furnir (=fornir) *vb.* to accomplish, finish **8**, 3.
fus *n.s.* subj. case sing. fire **17**, 13; obj. *fu* **4**, 8, **6**, 43, **10**, 56.

G' (g'ai) **8**, 28 =*je* pers. pron. I.
gaaignier, gaegnier *vb.* to gain; ind. fut. 1 sing. *gaaignerai* **24**, 59, 3 sing. *gaaignera* **2**, 33; subj. impf. 3 sing. *gaegnast* **4**, 13, **6**, 18; past part. *gaegnié* **6**, 21.
gabés *vb.* imper. 2 sing. of *gaber* to mock, make game of, **10**, 69.
gaie *adj.* fem. gay **3**, 8.
gaïnes *n.s.* pl. obj. sheaths **21**, 13.
gaite *n.s.* watch, warder **14**, 28, **15**, 1. The word was originally feminine, but from being used of a single watchman came to be of either gender. The article in both cases here is *li* which may be either masc. or fem.
galos *n.s.* pl. (sing. *galop*) *les galos* at a gallop **23**, 7.
galopiax *n.s.* pl. (sing. *galopel*) *les galopiax* at a gallop **10**, 30, dimin. of preceding word.
ganbes *n.s.* pl. legs **2**, 11, **12**, 28.
ganbete *n.s.* (dimin. of *ganbe*) leg **11**, 26.
garder *vb.* (1) to look; ind. perf. 3 sing. *garda* **16**, 9, **24**, 88; (2) to keep; imper. 2 pl. *gardés* **4**, 17; refl. to guard oneself; subj. impf. 3 sing. *s'en gardast* **14**, 34.
gardin *n.s.* garden **4**, 20, 26, **12**, 18, *garding* **12**, 6.
garis past part. sing. subj. masc. of *garir*, cured, healed **1**, 13, **11**, 27, 31, **18**, 33, **22**, 42, **26**, 15.
garnemens *n.s.* pl. obj. equipments **9**, 5.
garris *n.s.* the waste, wild **19**, 13. *L'erbe du garris* according to Suchier means the *Garric* (Provençal Ilex) or *Quercus coccifera.* See note.
gastelés *n.s.* pl. obj. dimin. of *gastel* a little cake **21**, 12.
gastoit *vb.* ind. impf. 3 sing. of *gaster* to lay waste **2**, 6.
gaudine *n.s.* woodland **5**, 11.
gauges *adj.* pl. foreign, gaulish; *nois gauges* walnuts **12**, 24. This is the only connexion in which the word is found, though *gauge* alone is used sometimes in dialect for a walnut.
gaunes *adj.* pl. obj. case, yellow **24**, 19.
gaut *n.s.* a wood **17**, 7, **19**, 4.
gehi *vb.* ind. pf. 3 sing. of *gehir* to confess **40**, 30.
genol *n.s.* knee **24**, 21.
gens *n.s.* folk, people, sing. **33**, 3, pl. **6**, 26, **32**, 17.
gens *adj.* subj. sing. masc. **2**, 10, **3**, 15, **23**, 13; fem. *gente* **19**, 16.
gentix (**gentius**) *adj.* subj. sing. masc. noble **13**, 6, **27**, 2.

gerra see *gesir*.

gerre *n.s.* =**guerre** war **28**, 11.

gerroie (=**guerroié**) past part. of *guerroier* to make war on **10**, 39.

gesir *vb.* to lie, lie in bed, lie in child-bed; ind. pres. 1 sing. *gis* **29**, 8, 3 sing. *gist* **24**, 57, refl. **29**, 4; ind. impf. 3 sing. *gisoit* **11**, 19, *gissoit* **28**, 17, 23, 3 pl. *gissoient* **12**, 26; ind. pf. 3 sing. *jut* **12**, 4; fut. 3 sing. *gerra* **30**, 9; past part. *jut* in compound tense, cond. past, *ariiés jut* **14**, 6; subj. pluperf. *eüsciés jut* **14**, 14.

geta, getent see *jeter*.

gigle *n.s.* fiddle or musical instrument of the kind **33**, 8.

gis, gisoit, gist see *gesir*.

glacier *vb.* to slip, slide **16**, 17.

gorés *vb.* ind. fut. 2 pl. of *goïr*, with *de* to enjoy, possess, **13**, 10.

graille *adj.* slender **12**, 24.

grandisme *adj.* very great **24**, 17.

grans *adj.* subj. sing. masc. great, tall **2**, 10; obj. sing. masc. *grant* **1**, 12; fem. *grant* **29**, 13, *grande* **2**, 2, **12**, 17, **24**, 15; pl. obj. masc. *grans* **24**, 19; fem. *grans*, **24**, 17, *grandes* **24**, 16.

grasse *adj.* fem. plump **33**, 5.

gris *n.s.* a kind of fur **6**, 38, **10**, 71. It is not known exactly what fur this was, but it was costly and precious.

grosses *adj.* fem. pl. big **24**, 18.

guerre *n.s.* war **8**, 3, **10**, 40, **29**, 13, *guere* **2**, 1, pl. *gueres* **6**, 34.

gués *n.s.* pl. subj. of *gué*, a ford **31**, 9.

guise *n.s.* manner, guise **38**, 19.

Ha! *interj.* ha! ah! **8**, 12, **10**, 17, **18**, 32, **26**, 7, **30**, 5.

haïr *vb.* to hate **11**, 37; ind. pres. 3 sing. *het* **13**, 11, 2 pl. *haés* **5**, 19; ind. impf. 3 sing. *haoit* **12**, 8.

hance *n.s.* haunch, hip **10**, 3.

hardis *adj.* subj. sing. masc. bold, daring **22**, 22.

harpe *n.s.* harp **33**, 8.

harpeor *n.s.* subj. pl. harpers **6**, 38.

hastent *vb.* ind. pres. 3 sing. of *haster* to urge, press **37**, 12.

haut, haute *adj.* high **2**, 13, 36; subj. case masc. *haus* **24**, 83; *haute prime* **18**, 6, see *prime*.

hé! *interj.* ah! **16**, 1, 12.

herbe see *erbe*.

herbega, s' *vb.* ind. pf. 3 sing. of *herbegier* refl. to lodge **38**, 15, **40**, 29.

herbeuse *adj.* fem. grassy **24**, 12.

hiaumes *n.s.* subj. sing. helmet **10**, 2; obj. pl. **10**, 26; obj. sing. *hiame* **10**, 37; *iaume* **9**, 8.

hidex (**hideus**) *adj.* hideous, ugly **24**, 14.

home *n.s.* obj. sing. man **14**, 7, 14; *oume* **14**, 19, 22; subj. sing. *hom* **14**, 19, **24**, 31, *hon* **4**, 3.

hon see *home*.

honor *n.s.* obj. sing. honour **2**, 33, **4**, 14, **6**, 18, *honeur* **38**, 9; subj. sing. *honers* **2**, 38.

honorables *adj.* subj. sing. masc. honourable, noble **37**, 11.

honorés past part. subj. sing. masc. of *honorer*, honoured **13**, 7; obj. pl. masc. *honerés* (in comp. tense, past indef.) **13**, 18.

honte *n.s.* shame, injury **10**, 67.

hors de *prep.* out of **20**, 9, **24**, 85, **26**, 10.
houla *vb.* ind. pf. 3 sing. of *houler* to hurl **30**, 2.
housiax (**housiaus**) *n.s.* pl. gaiters, hose **24**, 19.
hui *adv.* to-day **24**, 38.
hure *n.s.* shock-head **24**, 15.
hurter *vb.* to dash (trans.); cond. pres. 3 sing. *hurteroie* **14**, 11; ind. pres. 3 sing. *hurte* pricks, jabs **22**, 3.

I *adv.* there **4**, 24, 25, **5**, 24, etc.
I *pers. pron.* to her **4**, 11. Same word as preceding, but used often with *parler=a lui*, etc. as here.
I *dem. pron.* it, that **22**, 10, 11 (rustic parlance).
iaume see *hiaumes*.
icil *dem. pron.* subj. pl. those **6**, 32.
ier *adv.* yesterday, *l'autr'ier*, *l'autrier* **11**, 16.
iestre **10**, 40=*estre*.
il *pers. pron.* subj. sing. he **1**, 5, etc. it (there) **2**, 3, etc.; subj. pl. they **2**, 21, etc.
ilec *adv.* there **12**, 9, **24**, 26; *ileuc* **16**, 23, 31; *alec* **29**, 4.
infer *n.s.* hell **6**, 23, 33.
iscir *vb.* to go out **4**, 25, **14**, 23; ind. pres. 3 sing. *ist* **20**, 29; pf. 3 sing. *isci* **12**, 29, *issi* **38**, 22, 3 pl. *iscirent* **18**, 6; comp. tense pf. indef. 3 sing. *est issus* **27**, 3; refl. **12**, 29.

Ja *adv.* already, now **5**, 18, **10**, 14, 18; ever **8**, 27; with *ne* never **2**, 23, **6**, 23, **8**, 16.
jamais *adv.* never **4**, 16, **18**, 36, **22**, 43.
je *pers. pron.* I **2**, 24, etc.; *jou* **4**, 6, **27**, 11; *jo* **8**, 26, **10**, 54; *g'* **8**, 27.
jel=**je le** **5**, 25, **15**, 12.
jeter *vb.* to throw, cast, drive; ind. pres. 3 sing. *jete* **10**, 29, **39**, 10, 3 pl. *jetent* **8**, 8, *getent* **10**, 12; pf. 3 sing. *jeta* **26**, 2, *geta* **38**, 2, 3 pl. *jetèrent* **18**, 6; past part. *jeté* **16**, 25, *jetée* **3**, 9.
jo=**je**.
joes *n.s.* pl. cheeks **24**, 17.
jogleor *n.s.* obj. sing. minstrel **38**, 19; subj. pl. **6**, 39.
joie *n.s.* joy **1**, 14, **6**, 6, **20**, 14, **26**, 6.
jors *n.s.* subj. sing. day **2**, 3; obj. pl. **2**, 32; obj. sing. *jor* **10**, 66.
jouers *infin. as subst.* to play, playing **7**, 15, **11**, 34.
jurer *vb.* to swear, swear by; ind. pres. 3 sing. *jure* **19**, 17, **35**, 5, **39**, 33, past part. (in comp. pf. indef.) *j'en ai juré* **22**, 28.
jut *vb.* **12**, 4 ind. pf. 3 sing.; **14**, 6, 14 past part. of *gesir*.

Kaitives *n.s.* pl. fem. captives **34**, 7, see *caitif*.
keutisele *n.s.* (dimin. with disparaging sense of *keutis*) a poor mattress **24**, 56.
ki=**qui** relat. pron who, which **5**, 3, **15**, 4, 14, **21**, 11.

L'=**le**, **la**.
la def. art. fem. the **4**, 4, etc., also *le* **6**, 2, also (subj. case) *li* **5**, 18, **20**, 5. N.B. In this work never as pers. pron. obj. of *ele* her.
la *adv.* there **5**, 6; *la u* of place, where **2**, 25, **8**, 22, of time,

when **14**, 24, **40**, 7 ; *par la* that way **19**, 18.

laça *vb.* ind. pf. 3 sing. of *lacier* to lace, fasten **9**, 8.

lagan *n.s.* wreckage, wrecking **34**, 12.

lairai etc. see *laissier*.

lais *adj.* ugly ; subj. sing. masc. **24**, 14 ; obj. pl. masc. **24**, 19.

laissier, laiscier *vb.* to leave, allow ; ind. pres. 3 sing. *laisse* **3**, 5 ; fut. 1 sing. *lairai* **29**, 15, 1 pl. *lairons* **36**, 1, 2 pl. *lairés* **8**, 35 ; cond. pres. 3 sing. *lairoit* **40**, 11, 2 pl. *lairiés* **10**, 50 ; imper. 2 sing. *laise* **2**, 29, 2 pl. *laisciés* **6**, 14, **22**, 45.

lance *n.s.* lance **10**, 14.

lance, se *vb. refl.* ind. pres. 3 sing. of *se lancier*, hurls himself, dashes **10**, 11, **32**, 7.

lasse *adj. fem.* (*las*) wretched **5**, 15, **24**, 55.

lassus *adv.* up there **25**, 11.

laver *vb.* to wash **40**, 32.

le *def. art.* the ; obj. masc. **1**, 7, etc. ; subj. fem. **6**, 2, etc. ; obj. fem. **2**, 34, etc. ; *pers. pron.* him **3**, 6, etc., her **4**, 16, etc., it **6**, 42, etc.

lé *n.s.* pl. subj. (usual form *leu*) wolves **17**, 8, 17.

lé *adj.* broad ; fem. pl. *lées* **24**, 17 ; *de lé* in breadth **16**, 28.

les *def. art.* pl. the ; masc. obj. **2**, 12, etc. ; fem. subj. **12**, 25, etc. ; fem. obj. **12**, 22, etc. ; *pers. pron.* obj. them **10**, 46, etc.

lés *prep.* along **27**, 19.

leur *poss. pron.* their **6**, 37 ; *lor* **2**, 21, etc.

lever *vb.* act., neut., refl. ; ind. pres. 3 sing. *liéve* rises **8**, 5 ; pf. 3 sing. *leva* rose **28**, 6, **34**, 9, *se leva* rose **12**, 12 ; 3 sing. comp. pf. indef. *l'a levée* lifted her (in sense of held her at the font) **2**, 31 ; cf. **4**, 12, **6**, 16.

lévres *n.s.* pl. lips **24**, 18.

levrer = **levrier** *n.s.* greyhound **24**, 39.

levretes *n.s.* pl. (dimin. of *lévres*) lips **12**, 20.

li *def. art.* the ; masc. sing. subj. **1**, 8, etc. ; fem. sing. subj. **5**, 18, **20**, 5, etc. ; masc. pl. subj. **6**, 34, etc. ; 3 *pers. pron.* dat. to him **2**, 18, etc. ; fem. to her **2**, 32, etc. ; fem. obj. her **2**, 39, 41, **40**, 18, etc.

liés *adj.* masc. subj. sing. glad **6**, 6, **41**, 4 ; *lié* subj. **8**, 39, obj. **9**, 4 ; fem. *lie* **32**, 20, **41**, 10.

lignage *n.s.* lineage **32**, 20.

lin *n.s.* linen, **11**, 25.

lion *n.s.* subj. pl. lions **17**, 9, 18.

lis *n.s.* lily ; *flors de lis* **11**, 12, 32.

lit *n.s.* bed **6**, 21, **11**, 19, **29**, 3.

liues *n.s.* pl. leagues **16**, 28.

lius *n.s.* obj. pl. places **12**, 32, **16**, 20, **24**, 6 ; sing. obj. *liu* **24**, 85, **26**, 11, 13.

livres *n.s.* pl. pounds (money) **40**, 22. The *livre* was equal to 20 *sous*, the *sou*, *sol*, to 12 *deniers*.

loge *n.s.* bower, lodge **19**, 15, **20**, 1, **24**, 88.

loia *vb.* ind. pf. 3 sing. **26**, 14, *loiérent* 3 pl. **34**, 8, of *loier* to bind.

lonc *adj.* long, distant **12**, 3 ; fem. *longe* **12**, 14 ; pl. *longes* **40**, 45 ; *de lonc* in length **16**, 28 ; adv. far **14**, 10, **26**, 2.

longaigne *n.s.* dunghill, drain **24**, 61.

longement *adv.* long **5**, 24.
lor *poss. pron.* their **2**, 21, etc.; *dem. pron.* dat. pl. to them **28**, 10.
lor *adv.* then **18**, 40.
lorseilnol *n.s.* nightingale **12**, 6.
lues *adv.* straightway, then and there **14**, 5.
lui *pers. pron.* obj. masc. him **2**, 14.
luiés past part. of *luier*, hired **24**, 48.
luire *vb.* to shine **12**, 5; ind. impf. 3 sing. *luisoit* **12**, 30.
***lumiere** *n.s.* light **25**, 6.
lune *n.s.* the moon **12**, 5, 30, **24**, 77.

M'=me, ma.
ma *poss. pron.* fem. my **2**, 38, **6**, 8, etc., also *me*; unaccented form, *miue* being the accented or tonic.
maaille *n.s.* a "mail" (O.E.), a small coin of the value of half the *denier* **24**, 66.
maçue *n.s.* a club, big stick **24**, 22.
maçuëles *n.s.* pl. (dimin. of preceding) little club or crook **21**, 15.
mai *n.s.* May (the month) **12**, 3.
main *n.s.* hand **24**, 87, pl. *mains* **6**, 12, etc.
mainne, mainnent see *mener*.
mains *adj.* obj. pl. masc. of *maint* many **41**, 20.
mais *conj.* but **2**, 15, **36**, 7, etc., *mais que* (with subj.) provided that **6**, 25, **27**, 14; *adv.* more, further, *anuit mais* for the rest of the night **24**, 81; cf. *jamais* **4**, 16, **18**, 36, **22**, 43.
maisiére *n.s.* bit of masonry, old wall **14**, 11.
maison *n.s.* house **30**, 6, **40**, 28.
maïsté *n.s.* majesty **17**, 5, 15.
mal *n.s.* obj. sing. hurt, illness **1**, 12, **20**, 17, **26**, 8; subj. sing. *maus* **4**, 17.
malades *adj.* masc. subj. sing. ill, sick **11**, 18, **20**, 18.
malaventure *n.s.* misadventure **24**, 50.
male *adj.* fem. (*mal*, *maus*) ill, evil **5**, 22, **11**, 40.
maleoite, past part. fem. sing. of *maleir*, cursed **4**, 5.
maleürox (maleürous) *adj.* unhappy **8**, 12.
malvais *adj.* evil, bad **30**, 7, *mauvaise* **2**, 15.
mamele *n.s.* breast, bosom **14**, 21.
mameletes *n.s.* pl. (dimin. of preceding) breasts, bosoms **12**, 22.
manacier, manecier *vb.* to threaten; ind. pres. 3 sing. *manace* **3**, 6; ind. impf. 3 pl. *maneçoient* **14**, 29; pres. part. *maneçant* in comp. pres. continuative, *vont maneçant* **15**, 16.
mander *vb.* to summon, demand; ind. impf. 3 sing. *mandoit* **24**, 44; pf. 3 sing. *manda* **20**, 10; comp. past anterior *ot mandé* **8**, 3.
mangiëns *vb.* **22**, 33, cond. pres. 1 pl., *mangoient* **20**, 32, 3 pl. of *mangiër* to eat; see *mengier*.
mania *vb.* pf. 3 sing. of *manier* to handle **26**, 11.
manke *adj.* subj. pl. masc. maimed, crippled **6**, 27.
mantel *n.s.* cloak **12**, 33, **16**, 5.

mar *adv.* unhappily, to (my) hurt **37**, 6.

marbre *n.s.* marble **11**, 7.

marbrine *adj.* fem. (*marbrin*) of marble **5**, 5.

marceans *n.s.* pl. obj. merchants **28**, 14.

margerités *n.s.* pl. daisies **12**, 25.

marier *vb.* to marry; intrans. **38**, 11; trans. **38**, 14.

marounier *n.s.* mariner, shipman, **38**, 19.

mars *n.s.* obj. pl. of *marc* a mark (a weight equalling 8 oz.) **9**, 3, **18**, 21, **22**, 40.

maserin *n.s.* mazer, mazerine, maseline (O.E.), a drinking-cup made originally of maple-wood, or other veined or spotted wood or material (*madré*) **11**, 15.

matin *n.s.* morning, *par matin* **41**, 17; adverbially *hui matin* to-day morning, **24**, 38.

maus *n.s.* subj. sing. hurt, harm, **4**, 17, see *mal.*

mauvaise *adj.* fem. (*mauvais*) bad **2**, 15, *malvais* **30**, 7.

me *pers. pron.* obj. case unaccented, me **5**, 19, etc., dat. to me **2**, 24, etc.; *poss. pron.* fem. my **2**, 27, **24**, 78, etc., also *ma.*

mecine *n.s.* medicine **18**, 33, **22**, 41.

mehaig *n.s.* wound, hurt **18**, 36, **22**, 42, *mehaing* **18**, 33.

meïsmes *adj.* masc. sing. subj. self **4**, 9, **6**, 43, **10**, 56.

mellor *adj.* obj. sing. masc. *le mellor* the best **8**, 13, **24**, 51.

men *poss. pron.* masc. obj. sing. my **10**, 67; also *mon* **10**, 46; the unaccented form, *mien* being the accented or tonic.

menbre *n.s.* limb, member **18**, 20; pl. obj. *menbres* **18**, 27.

menbre *vb.* ind. pres. 3 sing. of *menbrer* to remember. Impersonal (governing dative) *menbre li de* it remembers him of, *i.e.* he remembers **39**, 7.

mener *vb.* to lead, conduct, take, drive; ind. pres. 3 sing. *mainne* **10**, 36, 3 pl. *mainnent* **37**, 9, *mannent* **10**, 14; pf. 3 sing. *mena* **28**, 7, 3 pl., *menérent* **41**, 21; past part. subj. sing. masc. *menés* **7**, 18.

mengier *vb.* to eat; ind. impf. 1 pl. *mangiëns* **22**, 33, 3 pl. *mengoient* **18**, 10, *mangoient* **20**, 32; pf. 1 sing. *mengai* **24**, 52; fut. 3 pl. *mengeront* **17**, 8; subj. impf. 3 pl. *mengucent* **17**, 17.

mentir *vb.* to lie, tell falsehood; ind. pres. 3 sing. *ment* **10**, 60; pf. 3 sing. *menti* **19**, 17.

menton *n.s.* chin **27**, 7.

menuisse *n.s.* arch, narrow of the foot **12**, 27.

menus *adj.* masc. pl. obj. small **12**, 22; adverbially, in apposition to participle **2**, 12, **12**, 19.

mer *n.s.* the sea **13**, 13, **27**, 17, **28**, 6, **34**, 5, **35**, 13.

mercis *n.s.* obj. pl. thanks **20**, 20, 26.

mére *n.s.* mother **2**, 18, **3**, 6, **24**, 55.

merveille *n.s.* wonder, *mervelle* **32**, 1; *a grant mervelle* as a great wonder **28**, 20; *a merveilles* (pl.) as a wonder **16**, 16; *a merveille* wonderfully **9**, 14.

mervellex (**mervelleus**) *adj.* wondrous, wonderful **24**, 14; fem. *mervelleuse* **2**, 2, **28**, 7.

mes *poss. pron.* my; masc. sing. subj. **17**, 14, **29**, 12, etc.; obj. pl. **22**, 21, etc.

més past part. of *manoir* to remain **34**, 15.

mesaises *n.s.* pl. miseries **6**, 31.

mescine *n.s.* maiden, young girl (with suggestion of pitifulness) **5**, 6, **21**, 8.

mescinete *n.s.* (dim. of preceding) maiden, young girl **12**, 28, **14**, 32, **15**, 5.

mescoisi *vb.* ind. pf. 3 sing. of *mescoisir* to mischoose, fail to see **10**, 33.

messe *n.s.* the Mass **29**, 11.

messéant, pres. part. of *messeïr*, unbecoming, unseemly; as subst. **15**, 17 *te feront messéant* will do you unseemliness.

mestiers *n.s.* subj. sing. service, need **4**, 23, *quanque mestiers lor fu* whatever they had need of.

metre *vb.* to put, place, set **4**, 21, 23; ind. pres. 3 sing. *met* **10**, 65, 3 pl. *se metent* **26**, 23, refl. they set themselves; pf. 3 sing. *mist* **10**, 25, **12**, 34, 3 pl. *missent* **18**, 9; cond. pres. 3 sing. *metroit* **24**, 53, *meteroit* **14**, 5; imper. 2 pl. *metés* **10**, 69; past part. *mis* **11**, 5, 38; fem. *mise* **5**, 1, *misse* **5**, 16, 20; pf. indef. *ele l'a mis a raison* **27**, 8, she accosted, addressed herself to him, a common and telling phrase in Old French, for which modern speech has no good equivalent.

mi *pers. pron.* obj. me **2**, 26, **8**, 23, **38**, 4, also *moi* **25**, 14, **38**, 3 (*mi*, *moi* are the accented forms, *me* the unaccented); *poss. pron.* subj. pl. masc. my **10**, 17.

mi *n. indeclin.* midst, middle, only found in this work in compound prepositions, *enmi*, *entremi*, *parmi*, see these words.

mie orig. *n.s.* a crumb, little bit, but used habitually with *ne* as negative, *ne . . . mie* **5**, 19, 24, **18**, 20, **22**, 15, 22, 28, etc.

mien *poss. pron.* masc. mine **14**, 7, 14; accented or tonic form, *men*, *mon* being the unaccented.

mier *adj.* pure **9**, 3, 9, in phrase *or mier* pure gold, which in time practically coalesced into a single word.

mile (pl. of *mil*) *card. num.* thousands **2**, 5, **9**, 3.

miramie, a **5**, 4, a word of unknown meaning, and not found elsewhere. But there seems a needless banality in replacing it by the commonplace *a mirabile*. This writer uses so many unique or uncommon words, and shows so many signs of a connexion with Moorish Spain, that this word may well be derived thence; as MM. Moland and d'Héricault seem to hint in suggesting as its meaning *à l'orientale*.

missent *vb.* ind. pf. 3 pl. of *metre* to place, set **18**, 9.

miue *poss. pron.* fem. mine **2**, 21, **8**, 18; accented or tonic form, *ma* or *me* being the unaccented.

mix (**mius**) *adv.* better **2**, 21, **8**, 17, **14**, 13, **17**, 16; best **31**, 9; *au mix qu'il peut* as best he can **24**, 86.

moeurent *vb.* ind. pres. 3 pl. of *morir* to die **6**, 31.
moi *pers. pron.* obj. me **25**, 14, **38**, 3; see *mi* (1).
mois *n.s.* month **12**, 3, **29**, 9.
molle *adj.* fem. (*mol*) soft **33**, 5.
mollier *n.s.* wife **8**, 27, *moullier* **3**, 11.
molt *adv.* very **4**, 19, **5**, 22, **10**, 48, etc.; see *mot*, *mout*; with verb, very much **36**, 6; *n.s.* many **32**, 9.
mon *poss. pron.* masc. sing. obj. my **10**, 46; also *men* **10**, 67; unaccented form, *mien* being the accented or tonic.
monde, *n.s.* world **22**, 34, **24**, 54, *mont* **6**, 9, 13.
mons (**mont**) *n.s.* pl. obj. hills, mountains **27**, 15.
mont see *monde*.
monter *vb.* (1) to mount, climb, ascend; ind. pres. 3 sing. *monte* **10**, 81, 3 pl. *montent* **8**, 7; pf. 3 sing. *monta* **7**, 7, **26**, 21; subj. pres. 1 sing. *monte* **2**, 25, **8**, 22; imper. 2 sing. *monte* **2**, 19, **8**, 15; comp. past anter. *fu montée* **17**, 2; (2) to concern, matter to **24**, 27, *a vous que monte?* what does it concern you?
mordrir *vb.* to murder **6**, 5, **20**, 8.
morir, *vb.* to die, cause to die **10**, 15, **11**, 41; ind. pres. 1 sing. *muir* **6**, 11, 3 pl. *moeurent* **6**, 31; subj. pres. 1 pers. *muire* **16**, 15; pres. part. *morant* **15**, 11; past part. (in comp. fut. pf.) *m'ariiés vos mort* **14**, 4, you will have slain me, (in comp. fut.) *iert mors* **14**, 35, will be dead, (in comp. past indef.) *sont mort* **6**, 34 have died, (in comp. past infin.) *dut avoir mort* must have slain him **30**, 4.
mort *n.s.* death **10**, 15, **14**, 13, **23**, 15; *de mort la haoit* hated her to death **12**, 8.
mortel *adj.* deadly, mortal **2**, 3, **10**, 18.
mos (**mot**), *n.s.* subj. sing. word **23**, 14, obj. pl. **23**, 1, 8.
mosterai *vb.* ind. fut. 1 sing. of *mostrer* to show **40**, 43.
mot *adv.* very **12**, 36, **20**, 11; see *molt*, *mout*.
mout *adv.* very **6**, 21, **11**, 20, 40, **15**, 1; see *molt*, *mot*.
muir, muire, see *morir*.
murs *n.s.* obj. pl. walls **2**, 4, **8**, 6, **36**, 10, **37**, 3; subj. sing. *murs* **16**, 7; obj. sing. *mur* **16**, 7.

Nagiérent *vb.* ind. pf. 3 pl. of *nagier* to sail, navigate **36**, 8, **38**, 21.
naje *negat. of* 1 *pers.* nay, no **14**, 9; see *oje*.
narines *n.s.* pl. nostrils **24**, 17.
nasel *n.s.* sing. obj. nasal, nose-piece (of the helmet) **10**, 36; pl. obj. *naseus*, **10**, 26.
navrer *vb.* to wound; ind. pres. 3 sing. *navre* **10**, 29; past part. (in comp. past indef.) *ont navré* **23**, 15.
ne *negat. particle* not **2**, 3, etc. (*no* **2**, 3); *ne . . . mie* (emphatic) **14**, 9, etc.; *ne . . . ne* nor **2**, 17, etc. (the second is often *ni* **1**, 11, etc.); or (with or without an implied negation) **4**, 10, **6**, 10, **10**, 7, **11**, 15, **14**, 4.
nef *n.s.* obj. sing. ship **28**, 5, **38**, 20; *nés* subj. sing. **34**, 10.
nel=**ne le** **24**, 28, **29**, 15.

nenil *negat. of* 3 *pers.* **10**, 8, **24**, 3; see *oïl.*

neporquant *conj.* notwithstanding, nevertheless **16**, 20.

nes=**ne les 10**, 47.

nés pf. part. masc. sing. subj. of *naistre*, born **11**, 17; fem. *née* **40**, 6.

nés *n.s.* nose **2**, 13, **12**, 20.

nés 34, 10; see *nef.*

ni *negat. conj.* nor **1**, 11, **2**, 26, **8**, 28, **10**, 70.

niënt *n.s.* nothing **22**, 31, **24**, 28; *por niënt* to no purpose **6**, 41; adverbially, not at all **10**, 8, 42, **24**, 3.

nimpole *n.s.* **33**, 9 some kind of game on a board of the nature of draughts or chess. Other forms of the name are *nipole*, *nypolette*, *limpole*. All the mentions of the game come from the north-east of France.

no *poss. pron.* our **22**, 33, **41**, 24.

no 2, 3=*ne.*

noire (noir) *adj.* fem. black **24**, 15, **38**, 17; pl. *noires*, **12**, 27.

nois *n.s.* nut; *nois gauges*, walnuts, **12**, 24.

noise *n.s.* rumour, noise **6**, **2**, **8**, 5, **20**, 5.

non *negat.* not; *non por* no, not for **18**, 21; *se bone non* except good **2**, 15.

non *n.s.* name **2**, 9, **39**, 32.

none *n.s.* none, the ninth hour, 3 P.M. **20**, 31. The names *prime*, *tierce*, *sext*, *none* came to be used loosely for the three hours preceding. Hence the phrase here *au point de none* to indicate the exact hour, the hour of none-mete or none-schenke (nuncheon). And eventually none or noon came to mean the beginning of the three hours, *i.e.* its present signification.

norie past part. fem. of *norir*, *norrir* to bring up, rear **36**, 13, *norrie* **40**, 32, *nourie* **6**, 17.

nos *pers. pron.* we, us **22**, 14, 36, etc., *nous* **22**, 10, **27**, 10, 12; *poss. pron.* subj. sing. our, **22**, 14 (cf. *no*).

nouer *vb.* to tie, knot, fasten **24**, 4; ind. pf. 3 sing. *noua* **12**, 14, 15.

nous, see *nos.*

noveles, *n.s.* pl. news **24**, 10.

nu *adj.* masc. subj. pl. naked **6**, 30; obj. pl. *nus* **15**, 15.

nuis *n.s.* subj. sing. night **24**, 71, subj. pl. **12**, 4; obj. sing. *nuit* **6**, 28, **12**, 4.

nus *adj.* and *n.s.* masc. sing. subj. no, none **1**, 10, **7**, 4, **11**, 37, masc. obj. sing. *nul*, **7**, 5, **10**, 66.

O *prep.* with **1**, 7, **7**, 3, **23**, 2, etc.

oblier *vb.* to forget **10**, 47; ind. pres. 3 sing. *oblit* **10**, 47; pf. 3 sing. *oublia* **10**, 10; refl. *s'oublia* **8**, 3; past part. obj. pl. *obliés* **10**, 46.

occirre (ocire) *vb.* to kill **14**, 30, *ozirre* (possibly *ocirre*) **14**, 9; ind. pres. 3 sing. *ocit* **32**, 8, 3 pl. *ociënt* **14**, 32, 34; impf. 3 sing. *ocioit* **2**, 6, **32**, 9; fut. 1 sing. *ocirai* **30**, 8, 3 sing. *ocira* **26**, 18; subj. impf. 3 pl. *ocesissent* **14**, 27, *ocesiscent* **16**, 30; imper. 2 pl. *ociés* **32**, 11; past part. (in comp. fut. pf.) *arés ocis* **6**, 12.

oeul *n.s.* eye **14**, 20, **21**, 10; pl. subj. *oiel* (*oeil*) **23**, 13; pl. obj. *ex* (*eus*) **2**, 12, **4**, 16, **12**, 19.

oés see *oïr.*

oiel see *oeul.*

oïl *affirm. of* 3 *pers.* yes **10**, 58, **18**, 17, **28**, 13; see *nenil*; *oïl* used with 1 pers. pl. **22**, 14.

oinst *vb.* ind. pres. 3 sing. of *oindre* to anoint, smear **38**, 16, **40**, 34.

oir *n.s.* heir **2**, 8.

oïr *vb.* to hear **1**, 1, **11**, 11; ind. pres. 2 sing. *os* **22**, 18, **24**, 41, 3 sing. *ot* **9**, 1, *oit* **1**, 13, **39**, 6; pf. 3 sing. *oï* **10**, 32, 3 pl. *oïrent* **38**, 7; fut. 3 pl. *orrés* **20**, 23, 24; imper. 2 pl. *oés* **29**, 6; past part. *oï* **6**, 1, **10**, 1, etc

oisellons *n.s.* pl. obj. (dim. of *oisel*) little birds, birdies **20**, 24, **39**, 6.

oisiax *n.s.* pl. obj. birds **10**, 71, **18**, 10, *oisax* **5**, 13.

oje *affirm. of* 1 *pers.* yes **10**, 75, **24**, 34, **32**, 6, **40**, 5; cf. *naje.*

on *n.s.* one, a man **4**, 24, **24**, 4, 7, **28**, 12.

onbre *n.s.* shade, shadow **12**, 30, **16**, 5.

oncor **37**, 15, see *encor.*

onques *adv.* ever **40**, 6, 35; with *ne* never **10**, 8, **24**, 10.

orains *adv.* lately, a little while ago **22**, 32.

or *adv.* now: all section headings, **11**, 41, **13**, 5, **17**, 6, **23**, 8, **26**, 8, **35**, 11, **36**, 1, etc.; when emphasized *ore* **2**, 23, 37, **8**, 20, **26**, 7; *conj. continuative* **10**, 6, **16**, 27, **22**, 44, **24**, 49, 67. The two uses often shade into one another, as **22**, 44.

orphenine *adj.* fem. orphan **5**, 14.

orrés *vb.* ind. fut. 2 pl. of *oïr.*

ors *n.s.* subj. sing. gold **6**, 37; obj. *or*, *or mier* **9**, 3, 9.

oser *vb.* to dare, venture; ind. pf. 3 sing. *osa* **18**, 3; subj. impf. 3 sing. *ossast* **22**, 23.

ost *n.s.* host, army **28**, 19, **30**, 12.

ostel *n.s.* house, place of lodging **41**, 6.

ostés *vb.* imper. 2 pl. of *oster* to take away, remove **4**, 4.

otroi *vb.* ind. pres. 1 sing. of *otroiier* to grant, consent to **8**, 38.

ou *conj.* or **6**, 37, **10**, 51, also *u.*

ou *adv.* where **2**, 37, **20**, 28, also *u.*

outre *adv.* on, beyond **16**, 6.

Paiiens *n.s.* pl. obj. paynims, heathen **38**, 10, **39**, 29; sing. obj. *paiien* (may be taken as adj.) **38**, 14.

pain *n.s.* bread **2**, 33, **18**, 9, etc.

paine *n.s.* **16**, 22, pain, trouble, difficulty; pl. *paines* **1**, 5, *painnes* **16**, **26**; *a painnes* hardly **24**, 4.

pais *n.s.* peace **34**, 17.

païs *n.s.* country, land, **2**, 6, **4**, 6, **19**, 8, **35**, 3, **38**, 24.

palais *n.s.* palace **4**, 20, **7**, 6, **28**, 22, **38**, 9, **40**, 39.

palefrois *n.s.* pl. obj. palfreys (horses for riding not in arms) **8**, 71.

pan *n.s.* lappet **26**, 14.

panturée (**painturée**) past part. of *painturer*, painted, adorned **5**, 4.

paor *n.s.* obj. sing. fear **6**, 44,

10, 56, **16**, 11, 21, 29, **24**, 23, *peor*, **4**, 9.

par *adv. intensive* very, much (always separated from the adj. by verb) *tant par* **1**, 15, *con par* **8**, 12, *mout par* **11**, 20.

par *prep.* by, with, etc. **2**, 33, **5**, 11 (*par le gaudine* over the woodland), **23**, 10, 46, etc.; *de par Diu* **18**, 39, **22**, 30, a formula of assent or acceptance. With other prepositions, see *devant*, *devers*.

paradis *n.s.* paradise **6**, 24, 26.

parage *n.s.* rank, degree, *de haut parage* **3**, 12, **37**, 6, **40**, 17.

parentés *n.s.* subj. sing. family, relations **13**, 12; obj. sing. *parenté* **35**, 8.

parfont *adj.* deep, **16**, 10, **23**, 5; *adv.* **18**, 3.

parler *vb.* to speak **38**, 1, **40**, 1; infin. as subst. subj. **7**, 14, **11**, 35; ind. pres. 2 pl. *parlés* **8**, 20, **18**, 28; impf. 3 pl. *parloient* **14**, 24; pf. 3 sing. *parla* **23**, 8, **39**, 13; fut. 2 pl. *parlerés* **6**, 41; past part. in comp. tenses; pf. indef. *parlé as* **15**, 10; cond. past *j'aroie parlé* **10**, 51; subj. past *que j'aie . . . parlées* **8**, 35.

parmi *prep.* among, amid **10**, 11, **19**, 4.

parole *vb.* 3 sing. ind. pres. of *paroler* to speak, talk, **4**, 11.

parrins *n.s.* subj. sing. godfather **40**, 29.

part *n.s.* side, direction, way **4**, 24, **10**, 33, **18**, 8, **40**, 2; *d'autre part* elsewhere **12**, 2; pl. obj. *pars* **10**, 13.

partir, se *vb. refl.* to depart from; ind. pres. 3 sing. *se part*, **23**, 4; pf. 3 sing. *se parti* **19**, 2.

pas *n.s.* pl. steps **16**, 25.

passer *vb.* to pass; ind. pres. 3 plur. *passent* **27**, 15; pf. 2 sing. *passas* **11**, 22; fut. 1 sing. *passerai* **13**, 13; past part. in comp. plupf. *furent passé* **16**, 6; pl. obj. masc. *passés* **24**, 52.

pastorel *n.s.* subj. pl. herd-boys **18**, 6; obj. pl. *pastoriax* (*pastoriaus*) **18**, 11, 40, **19**, 2.

pastouret *n.s.* subj. pl. herd-boys **21**, 1.

paume *n.s.* palm, hand-breadth **24**, 16.

pel *n.s.* stake **16**, 24; pl. obj. *peus* **8**, 8.

pelerin *n.s.* obj. sing. pilgrim **11**, 16; subj. *pelerins* **11**, 27.

peliçon *n.s.* pelisse, furred jacket **11**, 24.

pendre *vb.* to hang **40**, 11; cond. pres. 3 sing. *penderoit* **10**, 32 that they were about to hang, going to hang.

penser *vb.* to think; inf. as subst. **13**, 5; ind. pf. 3 sing. *pensa* **10**, 9; refl. *se pensa* **12**, 9, **22**, 2; subj. impf. 3 sing. *pensast* **10**, 7.

peor = **paor** **4**, 9.

perçut *vb.* ind. pf. 3 sing. of *percevoir* to perceive **24**, 76.

perdre *vb.* to lose; ind. pres. 1 sing. *pert* **4**, 6, 2 sing. *pers* **8**, 14; pf. 1 sing. *perdi* **24**, 50; past part. fem. *perdue* **6**, 3, **20**, 6.

pére *n.s.* subj. sing. father **2**, 18; obj. sing. **10**, 67; *péres* (subj. sing.) **2**, 28, 37, etc.

perron *n.s.* perron, flight of steps **39**, 3, *peron* **39**, 11.

petis *adj.* sing. masc. subj. **36**, 8, etc.; fem. *petite* **4**, 26; pl. obj. *petis* **1**, 3; *n.s. un petit* a little = *un peu* **19**, 20, as often in Old French.

peu *n.s.* little **2**, 41, **4**, 26, **6**, 22; *pou* **40**, 25.

pié *n.s.* foot **2**, 5; subj. pl. *piê* **16**, 18; obj. pl. *piés* **2**, 11, **9**, 12.

pierre *n.s.* stone **14**, 11; *piêre* **24**, 84.

piler *n.s.* pier, mullion, buttress **12**, 15, 33, **13**, 2, **16**, 5.

pipés *n.s.* pl. obj. little pipes, "penny whistles" **21**, 15.

plaindres *vb.* infin. as noun subst. sing. subj. the lamenting **13**, 9.

plains *adj.* masc. obj. pl. full **40**, 33; fem. sing. *plaine* **20**, 13, *planne* **24**, 16; *quoi que li feste estoit plus plaine* when the feast was at its height **20**, 13.

plains *adj.* masc. obj. pl. **26**, 23, *as plains caus* to the open fields, country.

plaist *vb.* ind. pres. 3 sing. of *plaire* to please **10**, 79; cond. pres. 3 sing. *plairoit* **39**, 16.

plantée past part. fem. sing. of *planter*, emplanted **14**, 22.

plat *adj.* flat **24**, 17.

pleniers *adj.* subj. masc. sing. plenary, full-blown **8**, 9; obj. sing. *plenier* **31**, 4 (in mock heroic sense).

plenté *n.s. a plenté* in abundance **17**, 10.

plouerai *vb.* ind. fut. 1 sing. of *plorer* **24**, 60.

plorer *vb.* to weep **7**, 9, **13**, 21, **24**, 11, 46, *plourer* **13**, 3; inf. as subst. sing. subj. *plurers* **13**, 9; ind. pres. 3 sing. *pleure* **40**, 23, 2 pl. *plourés* **24**, 30; impf. 3 sing. *plouroit* **12**, 35, *ploroit* **40**, 39; pf. 2 pl. *plorastes* **24**, 61; fut. 1 sing *plouerai* **24**, 60.

plors *n.s.* obj. pl. tears, **39**, 10.

plus *adv.* more, most (1) absolutely; more **12**, 9, most **6**, 9, 13, **18**, 28, **40**, 44; (2) forming compar. of adj. **11**, 14; superlat. with article **8**, 13, without article **20**, 12.

poil *n.s.* hair, head of hair **15**, 7, **21**, 9.

poin *n.s.* hilt (of a sword) **9**, 9.

point *n.s.* point, moment **20**, 31; with *ne* nothing **2**, 17, **4**, 7.

pointe, past part. fem. of *poindre* to prick, quilted **40**, 37, *cueute pointe* quilted coverlet, mattress, or cushion.

poise *vb.* ind. pres. 3 sing. of *peser*, to weigh heavily on, irk, grieve **4**, 10, **6**, 45.

pomes (poms) *n.s.* apples **30**, 17.

pooir *vb.* to be able; ind. pres. 1 sing *puis* **3**, 13, **4**, 8, 2 sing. *pues* **8**, 19, 3 sing. *puet* **3**, 4, 2 pl. *poés* **22**, 41; impf. 1 sing. *poöie* **14**, 33, 3 sing. *pooit* **24**, 76, 2 pl. *poiiés* **22**, 39, 3 pl. *poöient* **14**, 27; pf. 3 sing. *pot* **10**, 40, **12**, 15, *peut* **24**, 86; fut. 1 sing. *porrai* **24**, 60, 3 sing. *pora* **11**, 3, 2 pl. *porrés* **10**, 67, **11**, 11, *porés* **4**, 9; cond. pres. 3 sing. *porroit* **4**, 18, **14**, 5, *poroit* **2**, 28, 2 pl. *porriés* **6**, 44, **10**, 56; subj. pres. 3 sing. *puist* **17**, 12; subj. impf. 1 sing. *peüsce* **14**, 8, 3 sing. *peüst* **4**, 24, 2 pl. *peusciés* **12**, 25.

por *prep.* for, on account of, **1**, 7, **5**, 20, **24**, 39, 60, **40**, 21;

with inf. to, in order to **4**, **22**, **8**, 6; tending to form conjunctions, *por coi* why? **5**, 16, *por çou que* because **20**, 11, **24**, 11, **40**, 40.

porc *n.s.* swine, boar **23**, 11.

porparlant pres. part. of *porparler* to discuss; *aloient porparlant* impf. of continuity, were discussing **10**, 15.

porpenser, se *vb. refl.* to consider, reflect **12**, 7, **19**, 9.

porsaca *vb.* ind. pf. 3 sing. of *porsacier* to pull about, **26**, 11.

port *n.s.* harbour, port **28**, 8, **38**, 15.

portasta *vb.* ind. pf. 3 sing. of *portaster* to feel about **26**, 10.

porte *n.s.* gate **9**, 18, **10**, 6; pl. *portes* **2**, 4, **8**, 6.

portérent *vb.* ind. pf. 3 pl. of *porter* to bear, carry, *li portérent molt grant honor* they paid her very great honour **36**, 4.

postic *n.s.* postern gate **12**, 29.

pou see *peu*.

povre *adj.* poor **38**, 15.

preée past part. fem. of *preër* to capture, take prisoner **36**, 8, 11, **38**, 6.

premiers *adj.* masc. subj. sing. (used as subst.) first **14**, 4.

prendre *vb.* to take **2**, 17, **18**, 20, **22**, 41; ind. pres. 3 sing. *prent* 9, 11, refl. *se prent* began **17**, 3, 3 pl. *prendent* **10**, 13; pf. 1 sing. *pris* **10**, 49, 3 sing. *prist* **19**, 12, refl. *se prist* he betook himself, began **11**, 10, **19**, 9, 3 pl. *prissent* **34**, 6, **39**, 22; fut. 1 sing. *prendrai* **8**, 33, 3 sing. *prendera* **39**, 34, 1 pl. *prenderons* **18**, 37, **22**, 27; cond. pres. 3 sing. *prenderoit* **14**, 5; subj. impf. 3 sing. *presist* **40**, 12; imper. 2 sing. *pren* **2**, 19, **3**, 12, 2 pl. *prendés* **6**, 19, **26**, 16; past part. masc. *pris* **10**, 14, 36, 61, fem. *prise*, *prisse* **22**, 43.

prés *n.s.* obj. pl. meadows, fields **22**, 21.

prés *adv.* near, near by **16**, 27.

presse *n.s.* crowd, mêlée **10**, 11, *prese* **10**, 30.

prestre *n.s.* subj. pl. priests **6**, 27.

preus, prex *adj.* brave, noble subj. sing. masc. **15**, 2, **31**, 11, fem. **37**, 1; *prous* subj. sing. fem. **39**, 24, *prous*, *prox* obj. sing. fem. **39**, 8, 18.

pri *vb.* pres. ind. 1 sing. *priier* to pray, beg **22**, 17.

prime *n.s.* prime (6 A.M.) **18**, 6, **22**, 32; *a haute prime* at full prime (cf. "high noon"). In **22**, 32 the herd-boy says that the apparition had been *entre prime et tierce*, which explains *haute prime* as meaning after the actual hour.

princes *n.s.* pl. princes **36**, 3.

prisera *vb.* ind. fut. 3 sing. of *prisier* to prize, esteem **24**, 43, 62.

prison *n.s.* prison **5**, 1, 16, **6**, 1, **11**, 5, 38, **20**, 10.

prisse, prissent see *prendre*.

prouecces *n.s.* pl. prowesses, valiant deeds **1**, 6.

prous, prox see *preus*.

puant pres. part. of *puïr*, stinking **24**, 42.

pucele *n.s.* maiden, young girl **22**, 34.

puet *vb.* ind. pres. 3 sing. of *pooir*.

puie *n.s.* balcony, balustrade, **20**, 13.

puins *n.s.* pl. fists **10**, 27.

puis *adv.* then **4**, 23, **26**, 13; *puis que* conj. since, after that **3**, 11, **4**, 14, **10**, 19, **14**, 6, **26**, 8.

pules *n.s.* subj. sing. people, folk **16**, 15.

puns *n.s.* obj. pl. apples **31**, 7.

pur *adj.* mere, sheer, *a pur l'estrain* on the mere straw **24**, 57.

putain *n.s.* woman of bad character **30**, 8. The word seems already to have acquired to some extent the obscene character which makes it as improper in Modern French as its obvious English equivalent.

Quaissies, past part. fem. pl. of *quaissier*, bruised, torn **16**, 19.

quanque *pron. rel.* whatever **2**, 17, **4**, 7; *quanques* **8**, 26, **10**, 10.

quant *conj.* when, also with sense of if and since, **2**, 24, **4**, 1, **8**, 28, **10**, 48, **13**, 10, **16**, 2, **22**, 19, **24**, 43, etc.; *qant* **11**, 1.

quarante *card. num.* forty **24**, 6.

quatist, se *vb. refl.* ind. pf. 3 sing. of *quatir* to crouch **12**, 33, **18**, 4.

quatre *card. num.* four **24**, 49, **38**, 11.

que *pron. interrog.* neut. what **3**, 7, also *quoi* **22**, 18, *coi* **5**, 16; *pron. inter. and rel. obj.* **2**, 27, **3**, 5, etc.; neut. **2**, 23, **6**, 24, etc.; *c'* **6**, 8; *que que* whatever **25**, 10 (where the second *que* is the conj., and equivalent to the Latin *cunque*); also *quoi* **10**, 5.

que *conj.* that **2**, 1, **6**, 3, etc., *que . . . ne* but **2**, 3, **10**, 68; *que* that (in the sense of the time when) **12**, 3, **18**, 6; in the sense of for **2**, 29, **3**, 18, **24**, 53 (also *c'=que* ibid.); repeating the sense of *quant*, when **2**, 25; than that (with subj.) **8**, 28, **14**, 13, **16**, 15, **17**, 19; following *si*, *tant*, as that **6**, 1, **14**, 18; following *plus*, than **12**, 21; following next a rel. pron. with subj., ever, *qui que* whoever **6**, 5, **10**, 47, **20**, 14, *que que* whatever **25**, 10; *quoi que* (with indic.) at the time when **20**, 12; *ne . . . que* only **14**, 2; *tant que* until **10**, 51, 81, **14**, 8, **18**, 2, **19**, 6, **20**, 30, **24**, 72; *en ço que* while **34**, 3; *por çou que* because **20**, 11, **24**, 11, **40**, 40; *que eles ont* (so) that they have, who have, **6**, 36.

quens *n.s.* subj. sing. count **2**, 1, 6, **4**, 1, 17, **8**, 2, 9, **10**, 31, 60, etc.; obj. *conte* **12**, 8, etc.

querre *vb.* to seek **40**, 19, *quere* **18**, 38, 45; ind. pres. 1 sing. *quier* **6**, 24, 2 pl. *querés* **24**, 70; pf. 3 sing. *quist* **38**, 13, **39**, 20; subj. impf. 1 sing. *quesisce* **35**, 15; pres. part. *querant* in comp. pres. continuative 1 sing. *vois querant* I am seeking **24**, 51, 3 pl. *vont querant* they are seeking **15**, 14.

qués subj. sing. fem. of *quel*, see *quex*.

quester *vb.* to seek, look for **35**, 11.

qeurent *vb.* ind. pres. 3 sing. of *corre* to run **8**, 6.

quex (**queus**) *adj. interrog.* what;

masc. subj. sing. **28**, 11; masc. obj. pl. **3**, 32, **10**, 45; fem. obj. sing. *quel* **17**, 6; fem. pl. *qués* **28**, 9.

qui *pron. rel.* subj. who **2**, 16, **16**, 27, etc., *ki* **15**, 4 etc.; *pron. interrog.* who **1**, 1 etc.

quinze *card. num.* fifteen **24**, 44, **38**, 6.

quit, quid, quidiés see *cuidier*.

quiteé *n.s.* quietness **35**, 4.

quoi (after a preposition) *pron. relat.* neut. which **10**, 5; *pron. interrog.* what **22**, 18, **24**, 47; *coi* **5**, 16.

quoie *adj.* fem. quiet, calm **24**, 72, pl. *coies* **12**, 4.

Rades *adj.* masc. subj. sing. eager, fiery **10**, 5.

raençon *n.s.* ransom **10**, 70.

rais *n.s.* subj. sing. ray, beam **24**, 77.

raison *n.s.* thought, idea **39**, 13; *ele l'a mis a raison* **27**, 8, she addressed her speech to him. This is a common phrase in O.F. (cf. *a-raisoner*).

raler *vb.* to go back **40**, 14; pf. 3 sing. *rala* **11**, 30.

ramaine, *vb.* ind. pres. 3 sing. of *ramener* to bring back **8**, 34.

ramé *adj.* branched, branching, **17**, 7.

ramenoit *vb.* ind. impf. 3 sing. of *ramener* to bring back **10**, 49.

rapela *vb.* ind. pf. 3 sing. of *rapeler* to call back **8**, 29.

recaoir *vb.* to fall again **25**, 10.

recercelés *adj.* obj. pl. masc. ringleted, curled, crisped **2**, 12, **12**, 19, *menus recercelés* crisped small.

reclamer *vb.* to call upon, invoke **17**, 4.

recomence *vb.* ind. pres. 3 sing. of *recomencier* to begin again **13**, 21.

reconut, se *vb.* **36**, 10, *recounut* **40**, 31, *reconurent* **34**, 13, ind. pf. 3 sing. and 3 pl. of *reconoistre* to recognize; *refl.* to recall.

recoulli *vb.* ind. pf. 3 sing. of *recoillir*, gathered (into his arms) **41**, 14.

redites *vb.* imper. 2 pl. of *redire* to say again, repeat **22**, 8.

regarder *vb.* to look at, gaze at **30**, 19, **31**, 3; ind. pres. 3 sing. *regardent* **18**, 22; pf. 3 sing. *regarda* **9**, 12, **20**, 16; subj. impf. 3 sing. *regardast* **16**, 15.

regné *n.s.* kingdom **13**, 14, **35**, 3.

regreter *vb.* to lament hopelessly for **7**, 11; ind. impf. 3 sing. *regretoit* **8**, 2, 10.

rehordés past part. subj. sing. of *rehorder*, **16**, 8, in comp. pl. pf. 3 sing. *estoit rehordés* had been wattled up, repaired with hurdles or wattles.

remanoir *vb.* to remain; ind. pres. 1 sing. *remain* **16**, 13, 3 sing. *remest* **30**, 15; cond. pres. 3 sing. *remanroit* **12**, 9.

remenroit *vb.* cond. pres. 3 sing. of *remener* to bring back **16**, 31.

remuans *adj.* subj. sing. masc. restive **10**, 25.

renge *n.s.* baldric, sword-belt **10**, 3.

rent *vb.* ind. pres. 3 sing. of *rendre* to give up **10**, 37.

repaire *n.s.* home, dwelling; *de bel repaire* **3**, 2 of fine housing, fine to live in (cf. the place-

name *Beaurepaire* in France and England).

repairier *vb.* to return; infin. as subst. **9**, 2; ind. pres. 3 pl. *repairent* **32**, 17.

repensa, se *vb. refl.* ind. pf. 3 sing. of *repenser*, thought again, thought on the other hand **16**, 30.

repost, se *vb. refl.* ind. pf. 3 sing. of *reponre*, hid herself **20**, 3.

resbaudis past part. sing. subj. masc. of *resbaudir*, restored to joy **1**, 14.

resne *n.s.* rein **28**, 2, pl. *resnes* **10**, 10.

retraire *vb.* to distract, turn away **3**, 4, **4**, 2.

reverai *vb.* ind. fut. 1 sing. of *reveïr* to see again **23**, 17.

revient, s'en *vb. refl.* ind. pres. 3 sing. of *revenir*, returns **10**, 30.

revint *vb.* ind. pf. 3 sing. of *revenir* to return **26**, 12.

rians *adj.* pres. part. of *rire* obj. pl., laughing **2**, 12, **12**, 19; obj. sing. *riant* **15**, 8.

rice *adj.* sing. subj. and obj. rich, fine **2**, 35, **4**, 20, **20**, 11, **22**, 19; *rices* subj. sing. **4**, 19, obj. pl. **6**, 34.

rien, riens *n.s.* thing **6**, 9, **22**, 34, **40**, 43; with *ne* nothing **2**, 24, **20**, 15, **39**, 23.

rire *vb.* to laugh **31**, 13.

ris *n.s.* subj. sing. laugh **23**, 14.

rivage *n.s.* obj. sing. shore **27**, 19, **37**, 2.

rive *n.s.* shore **28**, 4.

riviére *n.s.* river **18**, 7.

roi *n.s.* obj. sing. king **2**, 35; poss. case **28**, 10; subj. pl. **6**, 39; *rois* subj. sing. **28**, 23, obj. pl. **36**, 4.

roide *adj.* steep **16**, 10.

roïne *n.s.* queen **2**, 40; poss. case **30**, 15.

roion *n.s.* kingdom **39**, 27.

roisins *n.s.* subj. sing. grape **11**, 14.

ronces *n.s.* pl. briars, thorns **24**, 3.

ronpoit *vb.* ind. impf. 3 sing. of *ronpre*, broke off **12**, 26.

rose *n.s.* rose **5**, 12, **12**, 21.

rouges *adj.* pl. obj. red **24**, 18.

rousée *n.s.* dew **12**, 17.

rue *n.s.* street **14**, 25; pl. *rues* **12**, 30.

rués past part. obj. masc. pl. of *ruer* **13**, 16 in comp. pf. indef. *les a rués* she threw them.

S' = **se** (if) **18**, 20, **19**, 11, etc.; = *se* (*si*) also **6**, 36, 37; = *se* and **24**, 12, **34**, 14, etc.; = *se* him or herself **13**, 2, **16**, 7, etc., = *se* his, her, **7**, 3, **18**, 4, **26**, 22.

sa *pres. pron.* sing. fem. his, her **3**, 16, **8**, 3, **12**, 23, **26**, 14 (also *se*).

sablon *n.s.* sand, beach **27**, 18.

sacie past part. fem. sing. of *sacier* **24**, 57, in comp. pf. indef. *a on sacie* they have dragged.

sage *adj.* wise, understanding **37**, 1.

sain *n.s.* bosom **13**, 20.

sains *adj.* subj. sing. masc. sound, **11**, 31; obj. sing. *sain* **8**, 34, **10**, 50. (In all three instances coupled with *saus* (*sauf*) "safe and sound.")

sale *n.s.* hall **20**, 27, pl. *sales* **37**, 4.

sali *vb.* ind. pf. 3 sing. of *salir* to

spring out, spring up, **16**, 20, **41**, 11.

sanblant *n.s.* look, appearance **15**, 9.

sanbloit *vb.* ind. impf. 3 sing. of *sanbler*, seemed **32**, 19, **36**, 6.

sanc *n.s.* obj. sing. blood **24**, 7; subj. sing. *sans* **16**, 20, **24**, 5.

sans *prep.* without, except **22**, 20.

saure *vb.* to pay, pay for **24**, 54; ind. fut. 1 sing. *sorrai* **24**, 59; imper. 2nd sing. *sol* **24**, 68.

saus *adj.* subj. sing. masc. safe **11**, 31; obj. sing. *sauf* **8**, 34, **10**, 50.

sauvage *adj.* wild, savage, barbarous **37**, 9; pl. *sauvages* **16**, 29, *sauvaces* **18**, 3.

sauveté *n.s.* safety **10**, 82.

savoir *vb.* to know, be able to **20**, 4; ind. pres. 1 sing. *sai* **17**, 6, **35**, 11, **40**, 5, 1 pl. *savons* **39**, 23, 2 pl. *savés* **40**, 3; impf. 3 sing. *savoit* **6**, 43, 1 pl. *savions* **22**, 14; pf. 3 sing. *sot* **36**, 7, *seut* **40**, 8, 31, 3 pl. *seurent* **38**, 7; fut. 2 pl. *sarés* **10**, 70; subj. impf. 1 sing. *seüsce* **14**, 14, **40**, 19, 3 sing. *seüst* **36**, 12; imper. 2 sing. *saces* **8**, 14, 2 pl. *saciés* **4**, 7, **6**, 10; pres. part. subj. sing. masc. *saçans*, as adjective, knowing **15**, 2.

se *refl. pron.* himself, herself **9**, 14, **12**, 8, etc.; *poss. pron.* fem. his, her **2**, 18, **10**, 65, **38**, 19 (also *sa*).

se *conj.* if **1**, 13, etc.; *se . . . non* save, except **2**, 15, **14**, 7, 14, **24**, 28, **40**, 18; *se Dix t'aït!* so God help you! **24**, 26 (cf. **10**, 58).

se *conj.* and **10**, 11, 34, **18**, 9, **36**, 4; see *si*.

seeler *vb.* to seal up, fasten up, **4**, 24.

segna *vb.* ind. pf. 3 sing. of *segnier* to cross, make the sign of the cross on, **16**, 17.

seïr *vb.* to sit, suit; ind. pres. 1 sing. *siec* **10**, **21**; impf. 3 sing. *seoit* **22**, 19, 24; pf. 3 sing. *sist* **10**, 2, 5, **41**, 8, refl. **39**, 3, 3 pl. *sissent* **9**, 13.

sejorner *vb.* to sojourn, rest **40**, 33.

sejorné past part. of preceding, as adj., rested, "fresh" (of a horse) **10**, 21.

sele *n.s.* saddle **20**, 28.

selonc *prep.* along **20**, **22**, **28**, 3.

semonent *vb.* ind. pres. 3 pl. of *semonre* to call, summon, incite **37**, 13.

sen *pron. poss.* obj. sing. his, her **22**, 21, **24**, 41; see *son*.

senestre *adj.* left **10**, 3; *a senestre* to left **10**, 26, **32**, 8.

senglers *n.s.* subj. sing. wild boar **10**, 28, subj. pl. *sengler* **17**, 9.

sens *n.s.* sense, wits **30**, 6.

sentier *n.s.* path, road **19**, 5.

sentir *vb.* to feel; infin. as subst. subj. sing. *sentirs* **11**, 36; ind. impf. 3 sing. *sentoit* **24**, 8; pf. 3 sing. *senti* **24**, 85, *santi* **16**, 21; past part. in comp. plupf. 3 sing. *ot senti* **10**, 11.

sergens *n.s.* obj. pl. serjeants, knights **2**, 5; subj. pl. *sergant* **6**, 35, *serjant* **8**, 5.

series *adj.* fem. pl. serene **12**, 4.

sermonant pres. part. of *sermoner* to lecture, preach to **10**, 43; in comp. imper. continuative *ne m'alés mie sermonant!* do not be preaching to me!

serpentine *n.s.* serpent brood **16**, 29, **18**, 4.

ses *pron. poss.* his, her; subj. masc. sing. **2**, 18, **3**, 5, 15, **4**, 3; subj. pl. fem. **16**, 18; obj. pl. masc. **4**, 16, **38**, 2, fem. **24**, 79.

set *card. numb.* seven **10**, 29, **19**, 7.

seut, seurent *vb.* ind. pf. 3 sing. and pl. of *savoir*.

seux *adj.* subj. sing. masc. only, single **2**, 3; obj. sing. masc. *seul* **2**, 8.

si *poss. pron.* subj. pl. masc. his, her **16**, 18.

si *conj.* so **1**, 10, **2**, 2, **11**, 9, etc., *se*, **40**, 26; *si m'aït Dix!* so God help me! (emphatic assent) **10**, 58; *si ferés!* you will do so! (entreaty) **18**, 32, **22**, 17; so, then, to mark the apodosis or introduce the consequence in a conditional sentence **2**, 20, **22**, 1, *se* **36**, 4, *s'* **25**, 14; also, then, moreover **4**, 24, **6**, 38, **11**, 10, **24**, 71, **28**, 19, **34**, 7, 8, *s'* **6**, 36, 37; and **2**, 5, 7, **7**, 9, etc., *se* **12**, 6, etc., *s'* **13**, 3, etc. As copula *si* (*se*) coupled phrases in which the subject was unchanged (exceptions **2**, 30, **18**, 30, **34**, 9, 17), and always preceded immediately the verb or pronoun in connexion with the verb. It is frequent in both verse and prose, but especially in rapid prose narration, as in this work.

sieç *vb.* ind. pres. 1 sing. of *seïr*.

siecle *n.s.* age, the World (as opposed to Heaven) **6**, 22, 39.

sien *poss. pron.* masc. or neut. (accented or tonic form) his, hers **22**, 36.

si faitement *adv.* thus, in this way **24**, 9, **32**, 11.

sire *n.s.* subj. sing. (or vocative) sir **4**, 4, 10, **10**, 64, etc.; lord **39**, 27.

sist, sissent *vb.* ind. pf. 3 sing. and pl. of *seir*.

siu, *vb.* ind. pres. 1 sing. of *suir* to follow, pursue **23**, 12.

siue *poss. pron.* fem. (accented or tonic form) his, hers **10**, 65.

sofferoie (sosf.) *vb.* cond. pres. 1 sing. of *sofrir*, I would suffer **8**, 25.

soi *n.s.* thirst **6**, 31.

soi *pers. pron.* refl. obj. sing. (accented or tonic form) himself, herself **25**, 2.

soie *n.s.* silk, **12**, 12, **40**, 35, 37.

soing *n.s.* care **39**, 30.

***soir** *n.s.* evening **25**, 6.

soïsté *n.s.* society, company **4**, 22.

sol *vb.* imper. 2 sing. of *saure* to pay for **24**, 68.

sollers *n.s.* obj. pl. shoes, boots **24**, 20.

son *pron. poss.* masc. obj. sing. his, her, **4**, 2, **10**, 1, **14**, 20, **19**, 10, etc.; *sen* **22**, 21, **24**, 41; subj. *son viaire* **3**, 15, see footnote.

son *n.s.* summit, top, tip, **14**, 21, *en son* atop (of).

son *n.s.* song, tune, **39**, 16.

sor *prep.* on, upon **9**, 10, **10**, 1, **18**, 11, **24**, 22, etc.

sorcille *n.s.* eyebrow **5**, 8.

sorrai *vb.* fut. 1 sing. of *saure*, I shall pay for **24**, 59.

sorvit *vb.* ind. pf. 3 sing. of *sorveïr* to look upon **24**, 23.

souduians *n.s.* obj. pl. traitors, treacherous men **15**, 13.

soulevas *vb.* ind. pf. 2 sing. of *soulever* (*souslever*) to raise, lift **11**, 23.
soumax (**soumaus**) *n.s.* subj. sing. sleep **18**, 5.
soupe *n.s.* wine-soup **11**, 15.
souples *adj.* subj. sing. masc. dejected, bowed down **20**, 14.
soupris past part. of *souprendre*, overcome **2**, 15.
sous *n.s.* obj. pl. sous (coin equal to 12 *deniers*) **18**, 34, **22**, 26, **24**, 65.
sous *prep.* under **15**, 15, **39**, 1.
souslevoient *vb.* ind. impf. 3 pl. of *souslever* to raise **12**, 23.
souspirs *n.s.* obj. pl. sighs **39**, 10.
sousterin *adj.* underground **11**, 39, *sosterin* **11**, 6.
souvins *adj.* subj. sing. masc. lying on his back (Lat. *supinus*) **24**, 88.
sovenir *vb.* to come to mind; ind. pres. 3 sing. *sovient* **9**, 15; pf. 3 sing. *sovint* **10**, 9, **12**, 6.
suer *n.s.* vocative, sister! **7**, 20, **23**, 18, **25**, 15.
suïr *vb.* to follow **24**, 7; ind. pres. 1 sing. *siu* **23**, 12.
sus *adv.* thereon **18**, 9, **26**, 14.

T' = **te** thee **35**, 14, 15.
ta *poss. pron.* fem. thy **11**, 26; also *te* **2**, 20, **8**, 15.
tailliés past part. subj. sing. masc. of *taillier*; *bien tailliés* well-formed, well-proportioned **2**, 10.
tainte past part. fem. sing. of *taindre*, stained **38**, 17.
talent *n.s.* desire, inclination **20**, 15.
tans *n.s.* time **2**, 7, **12**, 3.
tans *adj.* obj. pl. masc. so many **39**, 9.
tant *adv.* so, so much, so long **1**, 11, 15, **2**, 41, **39**, 19, etc.; *tant mar* so much to the bad **37**, 6; with subj. *tant fust rices* how-ever rich he were **40**, 12, *tant soit de haut parage* of however high degree she be **40**, 17.
***taterelea** *n.s.* pl. tatters, rags **6**, 30 (not found elsewhere).
te *pron. poss.* sing. fem. thy **2**, 20, **8**, 15, also *ta* **11**, 26; *pron. pers.* obj. thee **2**, 20, **2**, 34, **3**, 11, etc., *t'* **35**, 14, 15.
teces *n.s.* pl. qualities, dispositions, points **2**, 14, 42.
tel *adj.* obj. sing. masc. such **4**, 16; subj. sing. masc. *tex* **2**, 9; obj. pl. *tés* **10**, 41.
tendre *vb.* to stretch, reach out; ind. pres. 3 sing. *tent* **10**, 35; pf. 3 sing. *tendi* **41**, 13.
tenir *vb.* to hold, keep, take **4**, 22; ind. pres. 3 sing. *tient* **10**, 47, 2 pl. *tenés* **10**, 53; pf. 3 sing. *tint* **9**, 14; fut. 1 sing. *tenrai* **10**, 55, 3 pl. *tenront* **26**, 20; subj. 3 sing. *tiengne* **37**, 15; imper. 2 sing. *tien* **24**, 67; 2 pl. *tenés* **10**, 44, **18**, 31; refl. with subj. adj. *se tint ciers* held himself finely **9**, 14.
terre *n.s.* land, country **2**, 5, 20, etc.; pl. *terres* **40**, 45; *tere*, **4**, 5, **28**, 7, etc.
tes *pron. poss.* masc. subj. sing. thy **24**, 64; obj. pl. **2**, 20.
tés *adj.* (*tel*) obj. pl. such **10**, 41.
teste *n.s.* head **10**, 19, 77.
***teteron** *n.s.* nipple, breast-bud; see note **14**, 21.

tex *adj.* (*tel*) subj. sing. masc. such **2**, 9.

tierce *n.s.* tierce, *i.e.* 9 A.M. **22**, 32.

tille *n.s.* the inner bark of the lime-tree, bast, **24**, 20.

tolu past part. of *taure* to take away from, in comp. pf. indef. *avez tolu* **6**, 13, *avez tolue* (fem.) **6**, 10.

ton *pron. poss.* obj. sing. masc. thy **8**, 13, **15**, 9, 10, etc.

torble *vb.* ind. pres. 3 sing. of *torbler* to disturb, trouble **31**, 9.

tormente *n.s.* storm **28**, 6, **34**, 9.

torner *vb.* to turn, intrans. and refl.; ind. pres. 3 pl. *tornent* **32**, 16; *s'en torner* to turn away, 3 sing. *s'en torne* **8**, 28; comp. pf. indef. *s'en est tornés* **7**, 1.

tornoi *n.s.* tourney, tournament **2**, 17; pl. obj. *tornois* **6**, 34.

tors *n.s.* subj. sing. tower **12**, 32; obj. sing. *tor* **12**, 31, **39**, 1.

tost *adv.* soon, quickly **15**, 17, **23**, 26.

tot, tote **8**, 13, **4**, 9, *tous*, *tout*, *toutes* **8**, 26, **2**, 16, 41, *adj.* all, the whole, *tote une rue* **14**, 25, *tout un viés sentier* **19**, 5, *tote une viés voie* **24**, 12, all along a street, path, way (a frequent use); often used adverbially, as *tos souvins* **24**, 88, *tous desiretés* **8**, 26.

tot *adv.* altogether, quite **9**, 18, **10**, 14.

tote-jor *adv.* all day **6**, 28, **24**, 9.

touailes *n.s.* pl. towels **12**, 13.

trace *n.s.* track, trail **24**, 7.

traïn *n.s.* train (of a dress) **11**, 23.

traire *vb.* trans. to draw, drag; refl. and intrans. to betake oneself, go **3**, 11; ind. pres. 1 sing. *trai* **5**, 22, 3 sing. *trait* **25**, 2, **39**, 12, 3 pl. *traient* **18**, 7; pf. 3 sing. *traist* **4**, 3, **6**, 6, **8**, 4, **40**, 2; past part. fem. pl. *traites* **14**, 26.

traitice *adj.* fem. long, regular, well-proportioned (of the human face or features) **2**, 13, **5**, 9, **12**, 20; *tretys* in Old English, *tractitius* in Latin. Walter d'Espec, founder of Rievaulx and other abbeys, is described as having *facies amplissima, tractitia tamen*, Leland, *Coll.* ii. 312.

trau *n.s.* hole **24**, 89.

travaillent *vb.* ind. pres. 3 sing. of *travailler* to exercise, torment **37**, 13.

trente *card. num.* thirty **16**, 28, **24**, 6.

trés *adv.* very **20**, 34, etc.; in close connexion with the adjective *trés-douce* **6**, 8, etc. (cf. *trestos*); with prepos. of direction, right into, right amid, *trés entremi* **10**, 12, *trés parmi* **19**, 4.

tresce *n.s.* a kind of dance, **33**, 7.

trespassé past part. (in comp. plupf. tense with *avoit*) of *trespasser* to overpass, outlive **2**, 7.

tresque *adv.* till, up to **41**, 17 (cf. *dusque*).

trestos *adj.* subj. masc. sing. all, the whole **13**, 12; *trestout* obj. masc. sing. **35**, 4.

trois *card. num.* three **8**, 36, **10**, 51, **23**, 8, **24**, 49, **38**, 11.

trop *adv.* too, too much **3**, 18, **24**, 46.

trover *vb.* to find **35**, 14, **40**, 19; ind. impf. 3 sing. *trovoit* **16**, 30;

pf. 3 sing. *trova* **16**, 24; subj. impf. 1 sing. *trovasse* **14**, 8.

tu *pron. pers.* subj. thou **2**, 34, **11**, 22, **15**, 12, etc. *Tu*, *te*, *ton*, etc., are used by his father to Aucassin, except in one speech **10**, 54–56; by Aucassin in verse apostrophe to Nicolete (ending with *vos*) **11**, **25**, **35**, but never to her face; by Aucassin to the ploughboy in **24**, alternately with *vos*, and in verse reproach to king of Torelore **29** (but in prose **30** *vos*); by the watchman in the *aubade* or watch-song, whereby he covers his warning to Nicolete, **15**. Not by Aucassin to his father.

U *conj.* or **2**, 35, 40, etc.; also *ou* **6**, 37, **10**, 51, etc.

u *adv.* where **2**, 25, **5**, 22, etc.; also *ou* **2**, 37, **20**, 28, etc.; *la u* besides meaning where, also means while, when **14**, 24, **40**, 7.

***ues** or **ueus** *n.s.* service **32**, 19 note, *a ues son fil* on behalf of his son.

ueus (**ueuf**) *n.s.* obj. pl. eggs **30**, 18.

uis *n.s.* entrance **4**, 24.

uit *card. num.* eight **40**, 33.

un, une *card. num.* one **2**, 8, **4**, 25; *uns* masc. subj. sing. **2**, 3; pl. as partitive article 'some,' *uns*, *unes* **24**, 16–19. Prof. Kastner kindly cites for me examples of this use as late as the *XV Joies de mariage*, end of fourteenth century (*unes botes*, *ungs esperons*, etc.), and notes that the use obtains especially for things that go in pairs.

Vaces *n.s.* pl. cows, kine **10**, 7, **22**, 21.

vaillans *adj.* masc. subj. sing. valiant **15**, 1; obj. neut. sing. *vaillant* worth, of value **24**, 55, 56.

vaint *vb.* ind. pres. 3 sing. of *vaintre* to conquer, overcome **2**, 16.

vairet *adj.* obj. sing. dim. of preceding, with same meaning **21**, 10.

vairs *n.s.* subj. sing. vair, a kind of precious fur **6**, 38; obj. *vair* **10**, 71 (Engl. minever = *menu vair*).

vairs *adj.* pl. masc. obj. grey, grey-blue **2**, 12, **12**, 19, see note.

vallés *n.s.* subj. sing. youth, young fellow **10**, 5, obj. sing. *vallet* **2**, 8, **21**, 7.

valoir *vb.* to be worth, to avail; ind. pres. 3 sing. *vaut* **13**, 8; impf. 3 sing. *valoit* **24**, 64; cond. pres. 3 sing. *vauroit* **33**, 10; subj. pres. 3 sing. *vaille* **18**, 28.

vauroit *vb.* cond. pres. 3 sing. of *voloir* to wish **1**, 1.

vaus (**val**) *n.s.* obj. pl. valleys **27**, 15.

vaut *vb.* ind. pf. 3 sing. of *voloir* **26**, 12, **38**, 13.

vautie *adj.* fem. vaulted, arched **5**, 2, 21.

veïr *vb.* to see **8**, 35, **10**, 51; ind. pres. 1 sing. *voi* **15**, 9, **25**, 1, 2 sing. *vois* **8**, 13, 3 sing. *voit* **8**, 28, 2 pl. *veés* **24**, 55, 3 pl. *voient* **2**, 20; impf. 3 sing. *veoit* **20**, 15; pf. 1 sing. *vi* **11**, 16, 3 sing. *vit* **4**, 1, **24**, 89, 2 pl. *veïstes* **5**, 10, 3 pl. *virent* **18**, 22, **34**, 13; fut. 3 sing. *verra*

4, 16, **2** pl. *verrés* **6**, 42; cond. pres. 1 sing. *verroie* **14**, 10, 3 sing. *verroit* **14**, 4.

vengier *vb.* to avenge; ind. pres. 1 sing. *venge* **32**, 13; subj. impf. 1 sing. *venjasse* **32**, 5.

venir *vb.* **4**, 18, to come; infin. as subst. subj. sing. *venirs* **7**, 13, **11**, 33; ind. pres. 3 sing. *vient* **4**, 11; impf. 3 sing. *venoit* **4**, 26, 2 pl. *veniés* **22**, 37, 3 pl. *venoient* **14**, 25; pf. 1 sing. *vig* **24**, 38, 3 sing. *vint* **8**, 10, 3 pl. *vinrent* **27**, 17; subj. pres. 3 sing. *viegne* **18**, 19; impf. 3 sing. *venist* **40**, 14; imper. 2 pl. *venés* **8**, 30; past part. in comp. pf. indef., 1 pers. *sui venus* **23**, 10, 3 pers. *est venue* **40**, 45.

ventre *n.s.* belly **24**, 42.

verdes (vert) *adj.* fem. pl. green **26**, 14.

vers *n.s.* obj. pl. verses, lines of poetry **1**, 1.

vesci see here, lo! **10**, 38.

vespres *n.s.* subj. sing. evening **24**, 11.

vesteüre *n.s.* clothing, clothes **12**, 23, *vesture* **12**, 16.

viaire *n.s.* face **3**, 15.

vie *n.s.* life **5**, 22.

viel *adj.* subj. pl. masc. old **6**, 27; masc. sing. subj. *vix* **2**, 7; fem. *vielle* **12**, 34, (substantivally) **4**, 22, **12**, 11.

viële *n.s.* fiddle **38**, 13, 23, **39**, 12;

viëler *vb.* to play the fiddle **38**, 13; pres. part. *vielant* **38**, 23.

viés *adj.* old **6**, 29, **19**, 5, **24**, 12; a different word from *vius*, *viel*.

vig *vb.* ind. pf. 1 sing. of *venir* **24**, 38.

vilain *n.s.* "villain," peasant-farmer **24**, 49. The nearest modern equivalent to the mediaeval *villanus* is a tenant-farmer; but the "villain" was in a state of semi-serfdom, dependent on his territorial over-lord.

vile *n.s.* town **2**, 4, **14**, 25, etc.; pl. *viles* **27**, 16.

vin *n.s.* wine **4**, 23.

vint *card. numb.* twenty **10**, 39, **24**, 45, 65, 67.

viole *n.s.* viol, violin **33**, 8.

vis *n.s.* face, complexion **1**, 7, **7**, 3, etc. "Bright of blee" appears to be the closest equivalent in O.E. poetry to the common O.F. *o le cler vis*.

vis (vif) *adj.* subj. sing. masc. alive **7**, 19.

visage *n.s.* face **37**, 17, **38**, 17.

viscontesse *n.s.* viscountess **40**, 28, 31.

visquens *n.s.* subj. sing. viscount **2**, 30, **40**, 29, etc.; obj. *visconte* **4**, 3, **6**, 7.

vivre *vb.* to live **10**, 67; ind. pf. 3 pl. *vesquirent* **41**, 20.

vix (vius) *adj.* masc. sing. subj. old **2**, 7; see *viel*.

vix *vb.* ind. pres. 2 sing. of *voloir* **2**, 34, 36, **3**, 11.

vo *pron. poss.* your; obj. sing. masc. **6**, 21; subj. pl. masc. **23**, 13; sing. fem. **6**, **22**, **30**, 9, **40**, 44; subj. sing. masc. *vos* **4**, 14, 15, **23**, 14; obj. fem. pl. **6**, 12.

voie *n.s.* way, **18**, 31, **19**, 6, **24**, 12, etc.

voile *n.s.* sail **38**, 21.

voir *n.s.* truth **38**, 8; *adv.* truly, indeed **14**, 9.

voire *adv.* exclamatory, aye, truly **10**, 62, **21**, 7.
vois *vb.* pres. ind., *voise*, *voisse* pres. subj. of *aler*.
volentés *n.s.* subj. sing. will **4**, 15.
volentiers *adv.* willingly **9**, 17, **10**, 64, **24**, 45.
voler *vb.* to fly off, fly out **10**, 77, **14**, 12.
voloir *vb.* to wish, be willing; ind. pres. 1 sing. *voil* **6**, 33, 39, **10**, 47, 52, 2 sing. *vix* (*vius*) **2**, 34, 36, **3**, 11, *vex* (*veus*) **3**, 16, 3 sing. *veut* **4**, 6, **25**, 5, **40**, 10, 2 pl. *volés* **20**, 18, 3 pl. *volent* **39**, 28; impf. 3 sing. *voloit* **2**, 16, 2 pl. *voliiés* **40**, 14; pf. 3 sing. *vaut* **26**, 12, **38**, 13, 3 pl. *vourent* **38**, 10; cond. pres. 3 sing. *vauroit* **1**, 1, 2 pl. *vouriiés* **32**, 5.
vos *pron. pers.* you **4**, 18, **5**, 19, 20, etc., *vous* **6**, 20, 26, etc.; pron. poss. your; subj. sing. masc. **4**, 14, 15, **23**, 14; obj. fem. pl. **6**, 12.
vostre *poss. pron.* your **5**, 18, **13**, 11, **30**, 11, **32**, 3.
vremelletes *adj.* pl. fem. (dim. of *vermeil*) crimson **12**, 21.

Waucrant pres. part. of *waucrer*, drifting **34**, 11.
waumonnés, waumonés past part. obj. pl. masc. of *waumonner*, roasted **30**, 17, **31**, 7.

NAMES OF PERSONS AND PLACES

Alemaigne 2, 40, *enpereris d'Alemaigne*. The title "Emperor of Germany" (Alemaigne), was probably an inexact and popular one, which grew up after the union of the Roman Empire with the German kingdom in 962.
Aubriés (Aubriet) **21**, 4, dim. of Aubri, name of a herd-boy.
Aucassin, Aucasin *passim* (dim. *Aucasinet* **21**, 6). The name is a French adaptation of *al-Kâsim*, the Arabic title of a Moorish king of Cordova in 1019 (see Brunner, *Über Auc.* p. 12). The author probably borrowed it, with the germs of the story, from a Spanish source, in which—as the name would naturally imply—the hero was the non-Christian, and the heroine the Christian, as in *Floire and Blanchefleur*; see Introd. pp. xiv, xv.

Biaucaire *passim*. Beaucaire, a castle and town on the right bank of the Rhone (facing Tarascon, to which it is joined by a bridge) famous for its annual Fair. There is little or

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